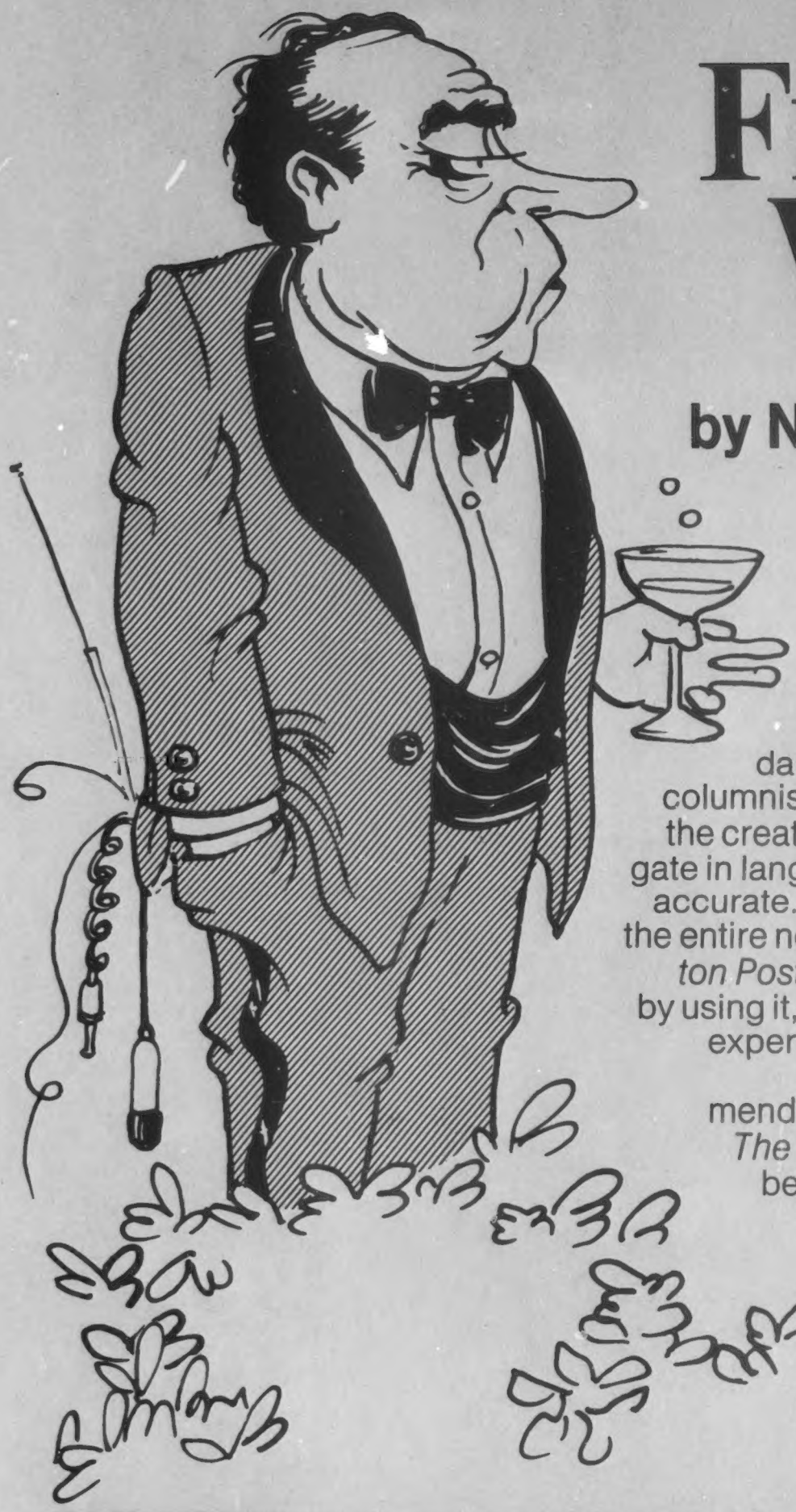
CARTOONIST PROfiles

Photo by PAULA HOPPER

One of the mammoth tractor-trailers in which comic books produced by CHARLTON PUBLICATIONS of Derby, Connecticut are delivered to distributors in the United States and Canada. The traveling cartoons of Popeye, The Phantom, Blondie and Dagwood, and Beetle Bailey, are advertising the fact that Charlton produces the comic books featuring these famous KING FEATURES characters. In this issue you'll find the story of this unique company which performs all of the steps involved in the production of 40 comic book titles, plus magazines, coloring books, etc., under one huge roof.

IN THIS ISSUE: ROY CRANE'S "The RISE & FALL of the COMIC STRIP"

Issue No. 20--Dec. 1973 **$ 2.50**



The Fireside Watergate

by Nicholas von Hoffman and Garry Trudeau

The leader of Sheed and Ward's first general trade list is already being considered somewhat of a sensation. In this breathless account of the nation's darkest scandal, Washington's most feared columnist, Nick von Hoffman, and Garry Trudeau, the creator of *Doonesbury*, tell the story of Watergate in language so compelling that it almost seems accurate. The authors, who have available to them the entire newsgathering apparatus of the *Washington Post*, have refused to compromise their work by using it, preferring to draw on their own personal experiences as purveyors of honest innuendo. The result is irresistible. Given the tremendous sales appeal of both its perpetrators, *The Fireside Watergate* has the pedigree of a best-seller; don't be caught in short supply.

Publication date: November 7
Price: $4.95

Sheed and Ward, Inc.
Subsidiary of
Universal Press Syndicate **SW**

CARTOONIST PROfiles

Editor: JUD HURD

Photos by Jim Ruth

VOL. 1 NO. 20 DEC. 1973

Table of Contents

Charlton Comics 4
Phil Love 13
Benjy 14
Mighty Mouse 21
Kelly 24
Roy Crane 30
Said & Dunn 32
David Pascal 34
Chester Commodore 39
Mark Trail 42
Terry 49
Jeff MacNelly 54
Herlock Sholmes 58
Contest 68

When it comes to conversation

Prestype says it better!

PRESTYPE®

Top syndicated cartoonists use Prestype dry transfer lettering to make conversation. Talk politically, humorously, hard hat or soft hat. You'll create easier, faster, crisper with "easiest to use" Prestype.

Write for free 100 page catalog:

Prestype Inc., 194 Veterans Blvd., Carlstadt, N.J. 07072

Commencing with this issue you'll find much more to read in CARTOONIST PROfiles than ever before. And we'd like to call your attention to the fact that the subscription price remains the same, although the cost to us of typography, printing, postage, paper, envelopes, etc., skyrockets with each succeeding issue of the magazine! It has only been through the enthusiastic support of our readers that this feat has been possible!

One note: Because of the well-publicized shortage of paper, we couldn't add additional pages in order to accomodate the extra reading material. Instead we are using slightly smaller type which solves the problem for us.

If you would like to help us to continue to hold the price line, PLEASE send your renewal check when you have received the 4 issues of your current subscription, without waiting for a renewal notice which consumes time we'd like to spend on the editorial content of the magazine. Many thanks!

P. O. Box 325,
Fairfield, Conn. 06430

CARTOONIST PROfiles is published quarterly (March, June, September, December) by CARTOONIST PROfiles Inc. Subscriptions and correspondence pertaining to them should be addressed to CARTOONIST PROfiles, P.O. Box 325, Fairfield, Connecticut 06430. Editorial office of publication is located at 281 Bayberry Lane, Westport, Connecticut 06880. Subscription Rates: U.S. $8.00 yearly — Canada $9.00 — Foreign $10.00 — individual copies $2.50. Copyright© 1973 by CARTOONIST PROfiles, Inc. Reproduction without written permission is prohibited. Advertising rates on request.

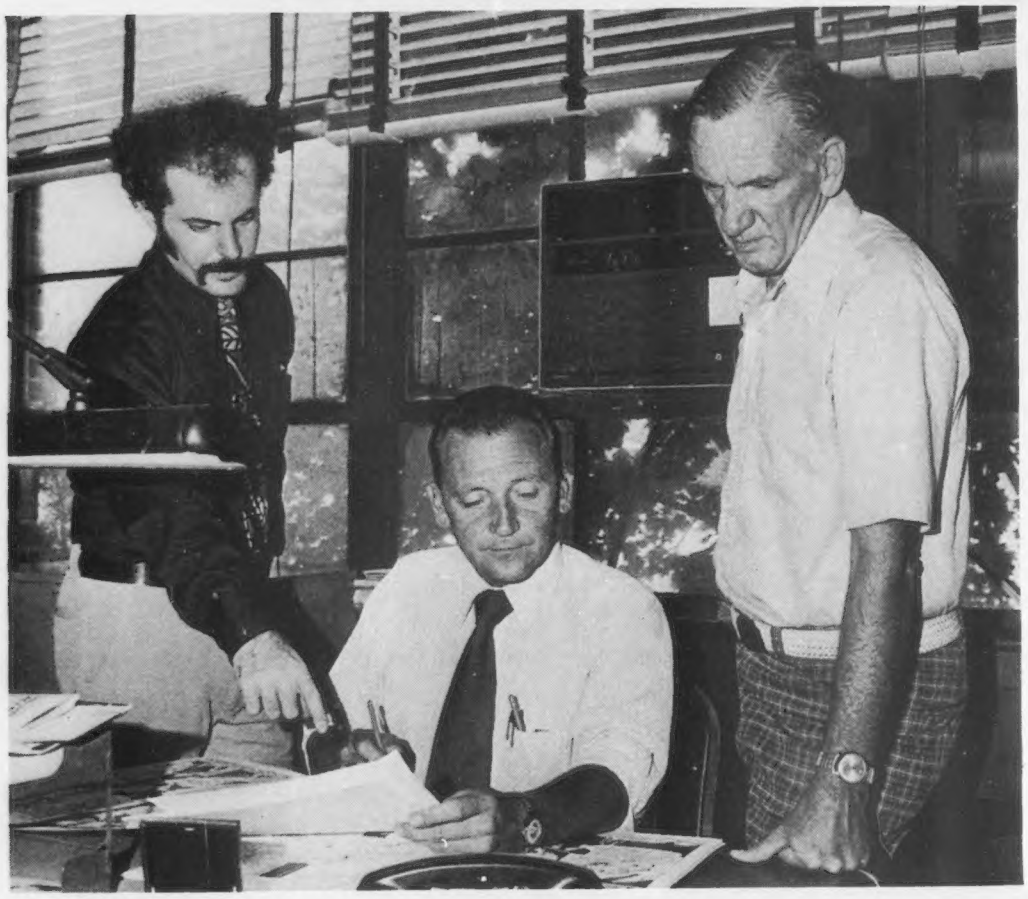
Second-class postage paid at Westport, CT. 06880

Here comes "Benjy"

A vagabond, a blithe spirit, a hobo — call him what you like — he's Benjy and he's headed for the hearts and humors of America. NEA's newest comic strip, created by Jim Berry ("Berry's World"), started November 4.

IF you have a new comic idea, send it to Tom Peoples, Comic Art Director, Newspaper Enterprise Association, 1200 W. Third St., Cleveland, Ohio 44113.

The photos accompanying this story are by Paula Hopper.



Assistant Comics Editor Nick Cuti, Comics Editor George Wildman, and Chief Staff Writer Joe Gill reviewing the copy and art work for a future comic issue.

To those who have often visited the offices of major newspaper syndicates, national magazines, and comic book publishers, a trip to the headquarters of CHARLTON PUBLICATIONS in Derby, Connecticut, is a startling eye-opener! Writers, editors, artists, typists, etc., were much in evidence, of course, during these previous office visits, but the rest of the steps involved in publishing were absent. However, at Charlton **all of the steps**, *from the conception of an idea for one of their 40 comic books to the departure of that book in a huge tractor-trailer from the Charlton loading-dock, are performed under one gigantic roof! The company was founded by John Santangelo, Sr., Ronald Scott is its General Manager, and John Santangelo, Jr. is the Charlton Publisher. In addition to the visual impact of all this, the visitor soon becomes aware of the advantages of such a set-up. For one thing, everything proceeds more smoothly when editor knows printer, artist knows engraver, color separator knows writer, etc. For instance, if something is off-register in one of the books, the presses can be stopped and the situation corrected immediately. Your editor had the following conversation with GEORGE WILDMAN, the editor of the comic book division, with NICOLA CUTI, the assistant comics editor, and with JOE GILL, the chief staff writer at Charlton. The photos accompanying this talk will give our readers a good idea of the size and scope of this operation. In addition to its big line of comic books, Charlton also has a magazine publishing division, puts out pre-school children's coloring books, and has projected plans with a number of corporations to furnish specialized comic books as a vehicle to convey whatever messages these corporations have in mind.*

As is noted in this conversation, General Manager Ronald Scott emphasizes what he considers the most important feature of Charlton operations: "WE ATTEMPT TO ESTABLISH AN ENVIRONMENT IN WHICH CREATIVE PEOPLE CAN FUNCTION COMFORTABLY." All cartoonists realize the great importance of this.

HURD: In the past half-dozen years Charlton Publications has really been booming. Would you give us a brief rundown, George, on the background of the company?

WILDMAN: Sure. Basically, when the company was founded by John Santangelo, Sr. in the early 40's, we produced music and song sheets and it wasn't till 1954 that Charlton got into the comics field. To begin with the company bought many daily comics from the syndicates, cut them up and published them in comic book form. Operations continued in this piecemeal fashion until about 1955 when Charlton began to staff a comic department. From then till 1967 this staff produced our own titles and we had no nationally-known comic properties. Some of the art was freelanced, a comics editor was appointed, and we grew.

But 1968 proved to be the big year that really got us going in the comics field. This was when we acquired the exclusive license to produce the comic books featuring four of the big-name King Features characters—Blondie, Beetle Bailey, Popeye, and The Phantom! On top of this coup, in 1969 we also landed the rights to produce the comic books featuring the Hanna-Barbera characters from the Screen Gems organization—The Flintstones, Yogi Bear, Top Cat, The Jetsons, Huckleberry Hound, etc. Screen Gems, incidentally, handles all of the merchandising of the Hanna-Barbera creations. These acquisitions opened a lot of distributors' doors for us. You know that when a salesman for a comic book publisher arrives in a town and approaches a big magazine distributor, that distributor is primarily interested in whether the salesman has some titles in his line that will really *sell* on the newsstands and in other outlets. Happily, in 1968, many of these distributors' doors suddenly swung open to us—doors that had previously been

Some of the 40 Charlton comic book titles.

The color separation department headed by Helen Popowski (far right).

closed to our salesmen who, up to that point, hadn't been able to offer any nationally-known characters and books. These new comic acquisitions, along with our own standard material which we had been producing continuously since 1955, gave us one helluva package!

HURD: Referring back for a moment to distributors, the little candy store, with its rack of comic books, isn't as much of a factor in selling them as it was in the years past, is it?

WILDMAN: Right. Nowadays, our principal efforts are made in the direction of getting Charlton books into supermarkets and chain stores of various kinds. An ideal outlet is the more-and-more common 'Family Reading Center' in a supermarket where, for instance, we offer four comic books prepackaged in a plastic envelope. This would be in a store area where women's magazines, outdoor publications, hardback children's books, newsmagazines, as well as our comic books, are sold.

HURD: How many comic books does Charlton produce in a year?

WILDMAN: I think about 70,000,000.

HURD: I know that Charlton Publications has two divisions—magazine and comics—with Sal Gentile as editor of Magazines and you as editor of Comics. How did you happen to become comic book editor with 40 books under your direction?

WILDMAN: I'd been doing the penciling and inking of a lot of the Charlton titles on a freelance basis for about five years during the middle 50's—Atomic Mouse, Atomic Cat, etc. At this same time I had formed my own little advertising agency, and finally this ad business grew to the extent that I dropped my freelance comic work. Sal Gentile had been a staff artist here during the period I was freelancing for Charlton, and by 1967 he had become comic book editor. It so happened that when Charlton acquired the license to do the comic books featuring the King Features characters, Sal, remembering my work in years past, asked if I'd be interested in coming here to work permanently. I *was* interested and one of the big inducements was that I would be able to draw the Popeye comic book in addition to assisting Sal in editing and producing comic books. You see I'd copied and drawn Popeye since I was knee-high to a grasshopper. Incidentally, in 1971, Sal became editor of the magazine division and I became comics editor.

In drawing the Popeye comic books I'm constantly in touch with Bud Sagendorf who does the syndicated newspaper version of Popeye, and who was for a number of years assistant to E.C. Segar, the creator of the feature. I check with him regularly on matters pertaining to the history of the strip, points of drawing, color, etc., and he's been most generous with that help. I figure that this is the master—what better place can you go! I collaborate with Joe Gill, our chief staff writer, on the Popeye scripts, and I'm sure Joe will have some things to say about the business a little later.

Valentino Polce trimming plate to be used on the Goss Headliner press which prints the bodies of the comic books.

HURD: I notice that Charlton often comes out with a comic book featuring the characters in a new TV show, just about the time that the program makes its fall debut. How do you manage that?

WILDMAN: We're invited down to various agencies in New York each spring, let's say, to review some of the upcoming TV shows intended for the following autumn. This was the case with 'The Partridge Family' book and with the spinoff we produced—'David Cassidy'. The producers of these TV shows are naturally anxious to have comics publishers do books featuring the shows' characters, so we get lots of cooperation and material from them—photos front view, profile, full-figure shots, etc. We write our own stories for these books I might add.

Before we leave the subject of Popeye, I want to mention that we're excited about the fact we're printing 15 Popeye Specials which King Features is publishing. As far as I know, these

books—each of which shows Popeye learning about one of 15 different occupations covered in the series—are the first in the educational field to incorporate a nationally-known comics character.

These comic textbooks are sold as a package to school districts and boards of education and are given to the kids. They're pitched to children at the 4th-grade level but they've been found to be helpful too in homes where the father may have had only a 6th-grade education let's say. The parent himself sometimes learns, through these books the kids bring home, of many job possibilities for himself that he wasn't even aware of.

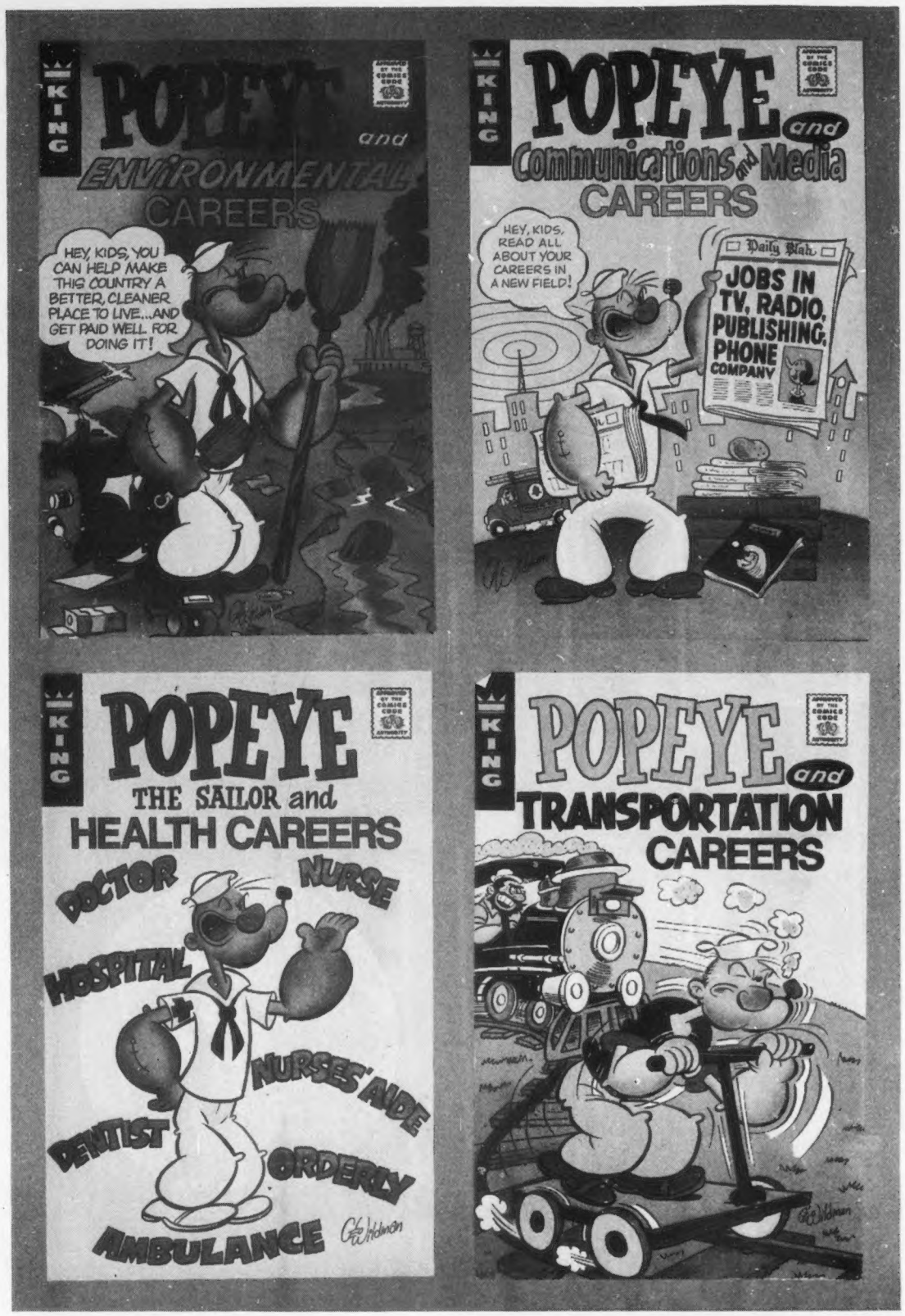
HURD: What categories of comics does Charlton produce?

WILDMAN: Seven of them—adventure, animated, ghost, romance, western, armed services and teenage books.

HURD: Your huge plant, with all operations under one roof, is most impressive. Would you mention briefly the various steps involved in the production of one of your books?

WILDMAN: First of all, most of our 40 books are bi-monthlies—6 books a year, and I always work 2 months ahead on each one. We do buy scripts from freelance writers but in many cases I will assign the writing of a book to Joe Gill, our chief staff writer here. I may want 3 stories for a particular book and Joe, with his amazing versatility, will sit down and produce the scripts. I'll then review them and send the story to one of our freelance artists with the deadline noted. When the finishes are returned to us, the art work is picked up by a messenger service which twice-a-week takes our material in to the Comics Code office in New York, where it's thoroughly checked for spelling and grammar, adherence to the various requirements of the Code, etc. If any changes are suggested, our two staff artists here make them. We even have our own proofreaders who double-check everything. Before we print a book every page of art work is stamped 'Approved' by the Code. Nick Cuti, our assistant comics editor, is the last to see a book before it goes to the engraving department. He wants to be sure that all changes, corrections, etc., have been completed.

Next, a set of silverprint proofs are sent to a freelance colorist who indicates with dyes just how each page will be colored. His guides come back soon to the girls in our color-separation department. They have received quick-proofs of each of the pages from the engraving department. These will be the key plates and will be printed in our books in black. Next, on an acetate overlay, one of the girls will paint in

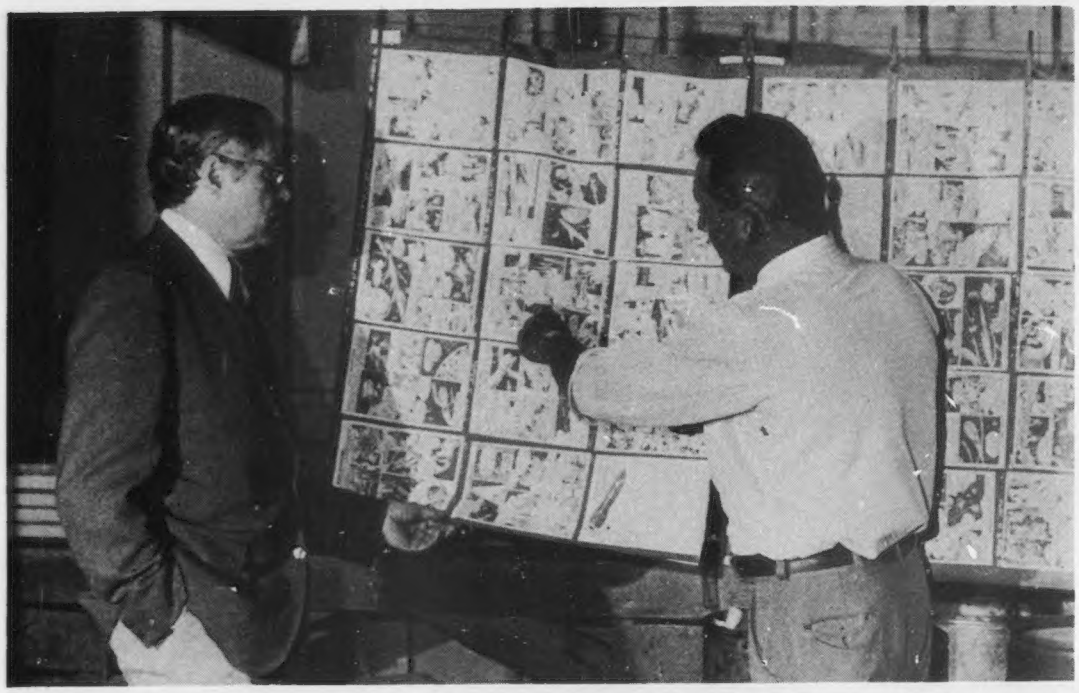


(in black) all of the areas which the colorist has indicated should be on the red plate. Another overlay will then be prepared showing all of the parts of the page which should be on the yellow plate. And, finally, the same is true for the blue plate. These proofs, with the overlays attached, then go back to engraving where they are etched on metal plates. After the books are printed, they're automatically stitched and clipped, boxed, and then they go into our distribution network.

HURD: I know that Nick Cuti, and Joe Gill have some interesting thoughts about this craft. Could we get them in on the discussion?

GILL: Anyone aspiring to be a writer should have read a great deal because he learns a great deal from other writers. Of course comics offer a particular problem since you have to freeze segments of your action in frames.

NICK: I agree. A young writer should saturate himself with as many stories as possible, not only from reading but also from TV, movies—anywhere he can soak up plots. Eventually he'll have so many plots running around in his head that when he needs one, he'll be able



CARTOONIST PROfiles Editor Jud Hurd looks on while Editor George Wildman checks silverprints from which the girls will do color separations.

Richard DeGennaro stacking comic bodies on a skid. They'll eventually go to Stitching.

to recall an old plot, fix it up, put a new twist on it, and write a story. A lot of what he reads and sees will be junk but even that helps. The young writer can figure that if they had done it a different way, they would have turned out a better story.

HURD: Some comic book publishers are doing books that get into the drug problem, and other related activities. Is Charlton tending in this direction at all?

GILL: No, we stay away from everything in this line, except that we may make an incidental quick reference when it's necessary for a particular story. For instance, we might have a girl who's shown at a party with a new group of young folks. She notices that some of the people have funny eyes or that they're taking pills. She doesn't want any part of this group and wants out. That's all there is to it—we just brush the subject and don't go into any details as to how the party started, etc.

CUTI: I've felt that the first job we have is to entertain. Relevance about many of the issues of the day is fine, but if you *force* a story to be relevant, you're likely to destroy the entertainment value.

HURD: How would you advise young people who want to get into this field?

CUTI: The best manuals on how to write for comic books are the books themselves. The kids should look at them, see how many panels there are on a page—how many words, whether big or small balloons are used, how the action is broken up with the high points being emphasized, etc. In this connection, Charlton currently has a special offer which includes with each subscription, among other things, a 32-page 'Comic Book Guide' for the artist, writer, and letterer. This includes much valuable information for the neophyte. Your readers can find this offer written about in any one of our current books, and I urge them to look for it.

HURD: Do you tend to do stories which the comic book fans indicate to you that they'd like to see?

CUTI: The fans are great but the danger there is that they're too sophisticated about comics. They've read so many that they're tired of the same old art work, the same old plots, and they want something very different. If we catered to *them*, we'd be cutting off the huge number of readers who are our bread and butter. What the fans like generally doesn't prove to be a financial success.

GILL: As an example of this, Charlton produced the 'Blue Beetle' books some years back, and we still get regular requests for them, and questions about them—more than for any other of our books. They stirred up enormous fan interest but weren't a financial success and we gave them up.

HURD: George, do you pay as high a price for the comic book material you buy as several of the New York City publishers do?

WILDMAN: No, but let me be quick to preface that word by quoting our General Manager, Ronald Scott, as follows: "WE ATTEMPT TO ESTABLISH AN ENVIRONMENT IN WHICH CREATIVE PEOPLE CAN FUNCTION COMFORTABLY." You see, Jud, I'm one editor (as my predecessors were) who's handling a whole line (40) of comics so I can't sit here all day and think about just one book. I'm not spending my time saying, "What are we going to do on Page 3?" or "What's the message in this panel?" We give our artists a free hand. I send them a script and tell them, "Give me back a story that's going to be good for

CONTENTS

4/INTRODUCTION

ART

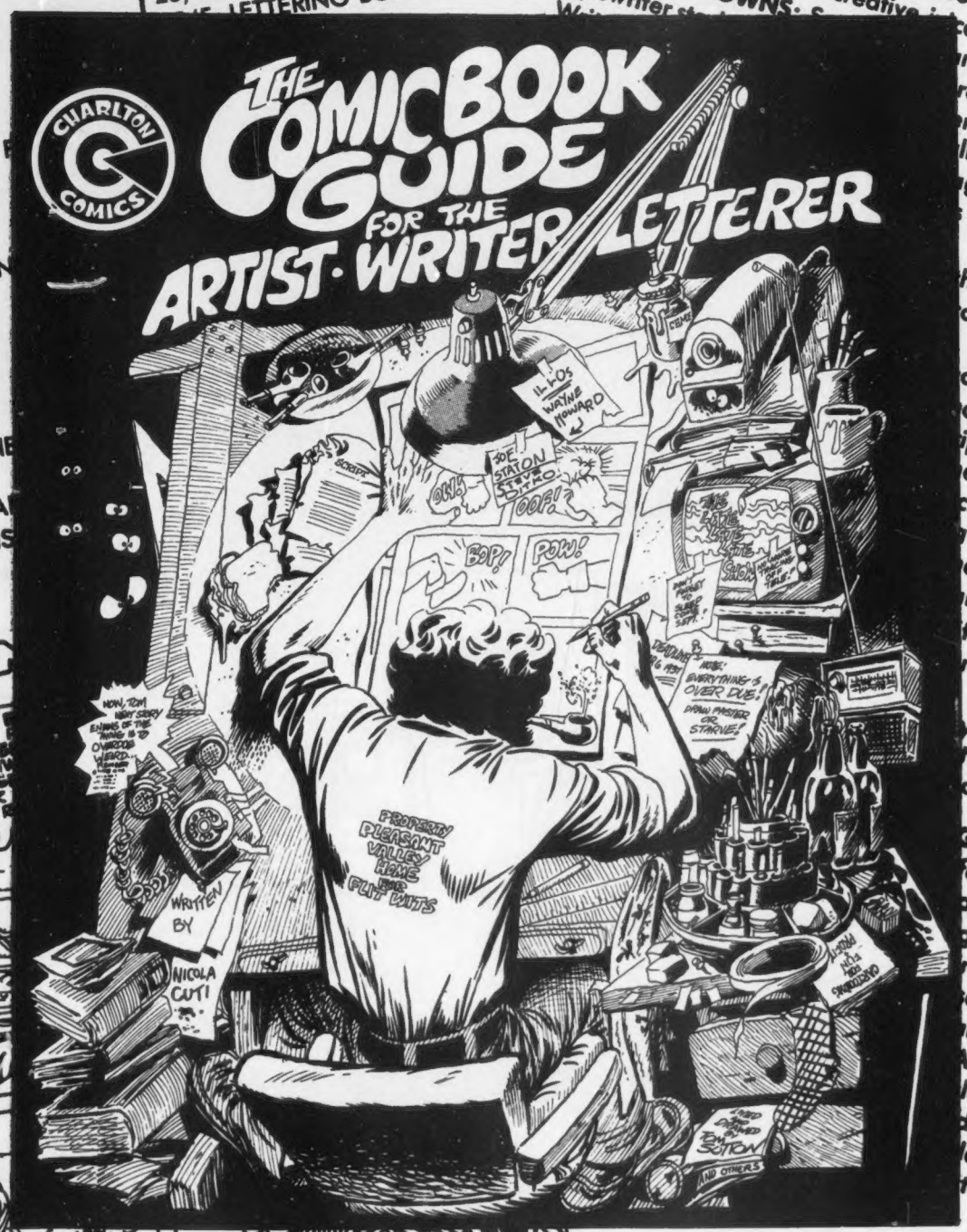
5/A. TERMINOLOGY
6/B. SIZE OF ART
9/C. TOOLS
11/D. DRAWING FROM SCRIPT
12/E. PANEL ART
12/F. ANATOMY
17/G. REDUCTION

WRITING

18/A. SCRIPT
18/B. STORY LINE
20/C. CODE
21/D. GRAMMA
21/E. SYNOPSIS

LETTERING

22/B. YOU BEGIN TO LETTER
22/C. LETTER STYLES
22/D. BALLOONS
25/E. PANELS
LETTERING BOOKS



STANDARD SHOT: COMPOSE YOUR PANEL INTO *FOREGROUND* (THREE ...GROUND (SWORDSMAN) AND *BACKGROUND* (ROCK FORMA- ...NOTE THE THIN LINES, LACK OF SHADING AND

D - DRAWING FROM THE SCRIPT

1. SCRIPT: Read it thoroughly. Try to picture what's goin
about what your characters will look like or if you're stuck, g
swipes to stimulate the creative
2. BREAK DOWNS:
typewriter
...ces!

...nels on bond paper (Ex: 8
...re to put the large and sma
...note action or dialogue. T
...lloon later on! You may als
...ge and use this as a guide
...on the drawing paper. If

...he stock you will use for
...omposition and action. Be

...otos and drawings out aft
...ay want to change some
...ipes as a GUIDE. If you rel
...e panels will be heavy on
...ck detail which will destroy
... will be disrupted if the
...en the characters in the
...rs, trees, buildings, etc.
...f that's you, letter now.
...nd then pencil around

...your blacks. Feather
...terns, heavy up the
...cts. Erase your pen-

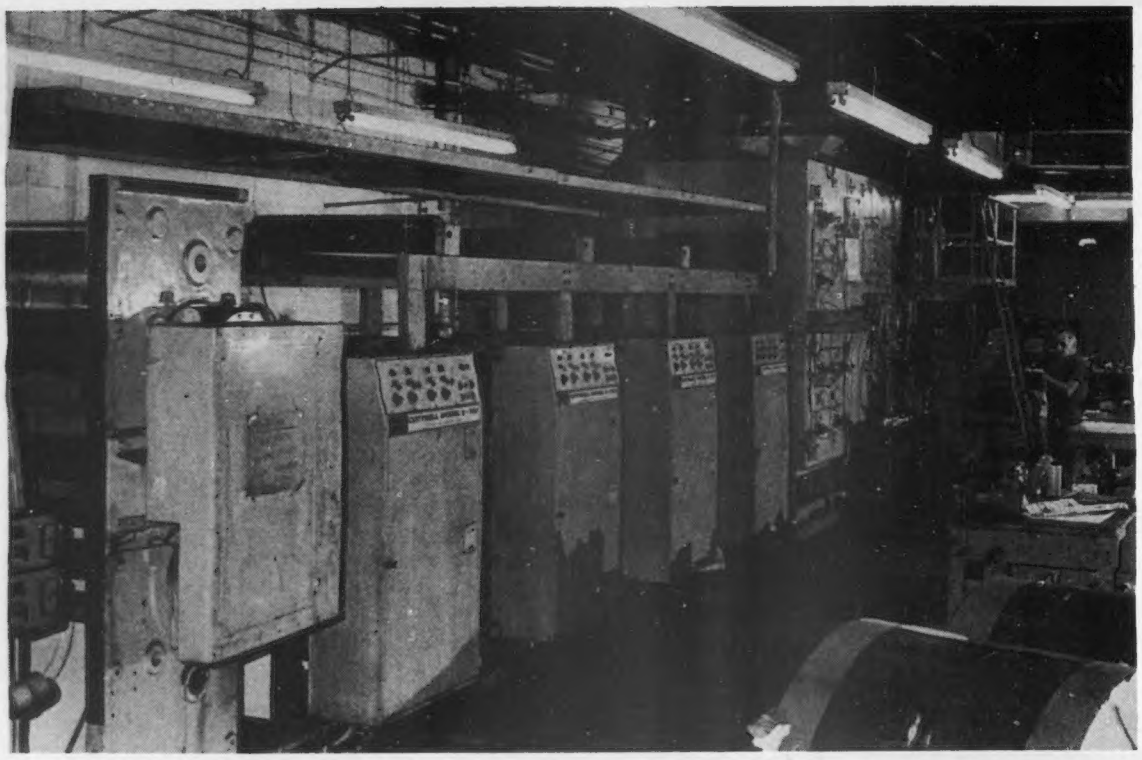
...G: A series of brush strokes
...found on rounded objects
...press wrinkles. Feathering
...ght, or highlights in the h
...ngs or photos which an ar
...e advisedly. Strive to deve
...n all too available 'crutch
... Photo of the art reduced t
...lossy but printed on specia
...dicate the color.
...large sheet of drawing stoc
...ted in.

B - SIZE OF ART

1. PAGE SIZE: All art must be reduced to the size of a
Although it may seem that the easiest way to work is act
You will be unable to add much detail and your lines will
bold. The standard size is 10" x 15" but any size that
comic page size 6" x 9" is usually acceptable
has to fit through the door.

2. SPLA...

This guide, which will be of great help to aspiring comic book writers and artists, is currently being offered free with each subscription to a Charlton comic book. You'll find details of the special offer in current issues.

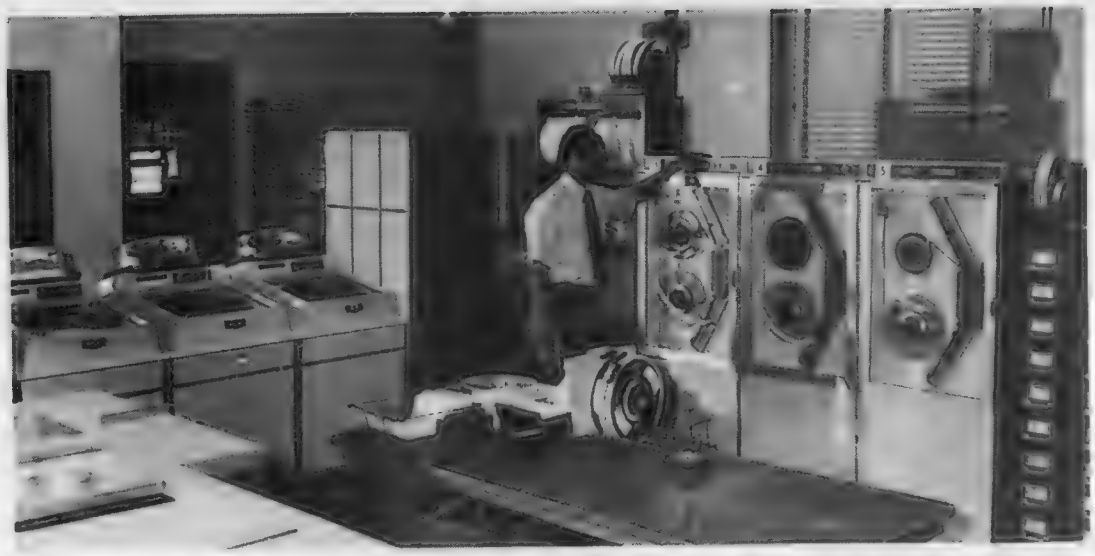


The 4-color, high-speed, Cottrell Model V702 offset press which prints comic book covers. This press is the first of this type in the U.S.

Frank Tuccio, pressman (L), checking comic book covers with Editor George Wildman.

CHARLTON COMICS
20¢
ALL NEW
YANG
THE AVENGER
APPROVED BY THE COMICS CODE AUTHORITY
NO. 1
NOV.
00033
73/CDC
1ST EDITION
THE ANCIENT SYMBOL OF
Yin Yang
YIN IS BLACK AND EVIL...YANG IS LIGHT AND GOOD...BUT EACH IS TINTED WITH IT'S OPPOSITE VIRTUE!
00033
YANG THE AVENGER HAS SWORN TO FIGHT AGAINST THOSE WHO PREY ON THE WEAK & HELPLESS... BUT IS HE,TOO,MARKED WITH THE "CURSE of EVIL" ??

Juliette Tremblay operating a stitching machine where the comic bodies meet the covers. They are folded, stitched together, and trimmed.



Charles Paoli, computer operator. The 9300 computer system is used to handle Charlton distribution and circulation, and for other business processing.

Wildman and Robert Jobe, the Data Processing Manager, observing the UNIVAC optical scanner which is the basis of the unique no-sort return process at Charlton. This computer eliminates the hand-sorting and counting traditionally used in the comics field to tabulate returns.

Editor George Wildman, and Charlton Publisher John Santangelo, Jr., reviewing press proof of the latest Charlton comic book.

our books, our company, and our audience." This is the relationship we have with our artists and they are very happy. They may not be getting the rate they could in New York but most of them are very dedicated people—they're willing to work for less if they can be left alone. I don't stifle their talent by putting the fritz on everything they do, and I don't keep beating them over the head. I ask you—why, for instance, do talents, the field's most admired artists, work for us with other comic publishers after them? Even with the somewhat higher rates paid in New York, the artist has to allow for conference time, hours spent on changes, revisions, corrections, etc., and in the end he's no better off financially.

I'd like to add one thing about the efforts young people make to get into comic book work. I get so many letters which merely say, "Do you need me?" Without samples, the applicant just gets a form letter back saying, "Try someone else." A prerequisite is to send us *samples* of his or her work, whether they be Xeroxes, photostats, or originals. When I see these samples, I try to write the applicants to help direct them, if they seem to need more schooling or experience, or of course the samples may indicate that they're ready to produce some material for us.

HURD: I understand that Charlton is getting back into the super hero field and that you, Joe, are writing 'YANG', a book which follows the success of the Kung Fu TV show.

GILL: That's right, and Warren Sattler will be doing the drawing.

HURD: And, Nick, will you tell our readers something about the new 'E-MAN' character you created, and about the scripts you'll be writing for the feature?

CUTI: 'E-Man' is pure energy and thus can change himself into any form of energy or matter. He likes to sleep in car batteries and he travels along telephone lines. On the front of his costume is Einstein's formula for changing matter into energy and vice versa. Contemporary humor is a strong ingredient in the book.

WILDMAN: And it's a far cry from the simplistic adventures of some of the early super heroes of the 1930's. Incidentally, Joe Staton will be doing the drawings. We're expecting big things from the book. ●

Photos with this story by Paula Hopper

Phil Love

Here is another column by PHIL LOVE, former Feature Editor of THE WASHINGTON STAR, longtime writer of books and newspaper stories, and producer of the weekly column, LOVE ON LIFE, for the McNaught Syndicate. As you well know, Phil has an endless fund of stories about cartoonists, and it's our pleasure to share them with our readers.

Some junk came in my mail recently that took my mind back to two incidents that occurred in the late 1930s.

I had charge of the Washington Star's comics then—as I continued to have for many years thereafter—and I relied on my secretary to read the proofs for bad taste, propaganda, and commercialism. If she detected anything the least bit questionable, she brought it to my attention immediately.

One day, she showed me a sequence of Harold Gray's "Little Orphan Annie" depicting the demagogic skullduggery of one "Mayor Bleedingheart" and his wife. It was obviously an attack on President Franklin D. Roosevelt, the New Deal, and Mrs. Eleanor Roosevelt, who was made to look and sound especially ridiculous. I phoned Mollie Slott, then manager of the Chicago Tribune-N.Y. News Syndicate, and protested that the purpose of a newspaper's comics pages was to entertain, not to propagandize.

"I agree," Mollie said, "but there's nothing I can do about it."

"You can tell Harold Gray," I suggested, "that the Washington Star will not run the Bleedingheart sequence."

"It's no use. Mr. Gray makes $100,000 a year and one paper leaving out Orphan Annie for several weeks won't faze him. He'll tell me to go to hell."

"Tell him anyway," I persisted. "And while you're about it, tell him that if we leave out Annie for the duration of this sequence and the roof doesn't fall in, we may leave it out forever."

"I'll tell him," she promised, "but it won't do any good."

That was about 9:30 a.m. At 5:30 p.m., Mollie called back.

"You win, Mr. Love," she reported. "As I said, one paper wouldn't faze Mr. Gray. But yours was the first of 43 phone calls from editors taking the same stand as you took. When Gray heard that, he came down off his high horse and agreed to do a substitute sequence right away."

THE OTHER INCIDENT involved "The Spirit," the leading feature of a comic book drawn by Will Eisner. It showed a man identified as "the President of the United States" being assassinated. The character bore a slight resemblance to FDR. Again, I got on the phone and protested.

Will, to his everlasting credit, didn't argue. "I didn't realize its suggestiveness," he said. "I really didn't have FDR in mind; it was just a character in a fictional story. But I'll change the black plate; it'll be the president of an imaginary country and he won't look the least bit like Roosevelt."

WHAT REMINDED ME of these incidents was the announcement put out jointly by the Association of Editorial Cartoonists, the National Cartoonists Society, and the Newspaper Comics Council, endorsing a contest sponsored by the Population Institute, which is conducting a "crusade against unlimited population growth and unplanned parenthood and the deterioration of the quality of life which they represent."

It is not my purpose here to argue for or against population control and planned parenthood. And I'm voicing no objections to the Association of American Editorial Cartoonists plugging the Population Institute's propaganda line. Editorial cartoons are, after all, picture editorials and their creators have a right to express their opinions or the opinions of their editors.

But comics are something else. I know the bars have been let down to a great extent in recent years—mistakenly, I think—but I'm still not ready to see the comics used for propaganda purposes.

Some may deem it "relevant" to have Blondie and Dagwood or Hi and Lois arguing over the Pill, or Juliet Jones or Mary Perkins stewing over whether to have an abortion, but I believe this sort of thing will destroy the comics.

For every reader who thinks population-control propaganda in the comics is "getting with it" there are more who will be repelled by it. Many persons and groups are already fed up with the propaganda flung at them every day and night by television shows and having the same sort of gluck sneaked into their favorite comics will be more than they can stand. The times being as they are, newspapers may even find themselves picketed by organizations defending the fundamental right to life.

The letter accompanying the Population Institute's poop has Gene Basset, Jack Tippit, and Chuck Kline saying: "We hope you will support this worthwhile cause with your participation."

That's OK for Gene; he's an editorial cartoonist. But I, for one, fear that Jack and Chuck may have unwittingly dealt the comics a devastating blow.

EVERYONE has idols in his youth, but you won't find many older persons who will admit to having them. I was surprised therefore—and pleased—by a conversation I had with one of my lifelong idols, Rube Goldberg.

At a dinner of the National Cartoonists Society, Rube and I got to talking about his sculpturing, an art he took up late in life, after a long and distinguished career in comic stripping and editorial cartooning.

"Felix de Weldon, sculptor of the Iwo Jima Statue, is a close friend of mine," I remarked. "Next time you're coming to Washington, let me know and I'll have you and him to my house for dinner. I think you'd enjoy talking with him."

"I'm sure I would," Rube replied. "He's my idol."

Next time I saw Felix, I told him what Rube said about him.

Felix beamed. "That's wonderful," he said. "Rube Goldberg is my idol too."

Unfortunately, the two idols never met. Rube's next visit to Washington was his last, and Felix was in Rome, supervising the bronze casting of one of his statues.

AS AN ASPIRING boy cartoonist, I had many idols—almost anybody, in fact, who could draw better than I. The long list included C.W. Kahles (Hairbreadth Harry), Frederick Burr Opper (Happy Hooligan), George McManus (Bringing Up Father), Cliff Sterrett (Polly and Her Pals), Bud Fisher (Mutt & Jeff), John Held Jr. (Life, Judge), Russell Patterson (College Humor, Life, Judge)—and, of course, Rube Goldberg.

High on the list was a cartoonist for the Baltimore Sun. I mustered enough courage one day to call on him with some of my cartoons and ask for "some pointers." He quickly ran through the half-dozen or so drawings and pronounced them "punk." I was too timid to point out that he was holding them upside down.

Clay feet?

Not necessarily. It could have been what some of the comic strip characters of that day called a "bone head."

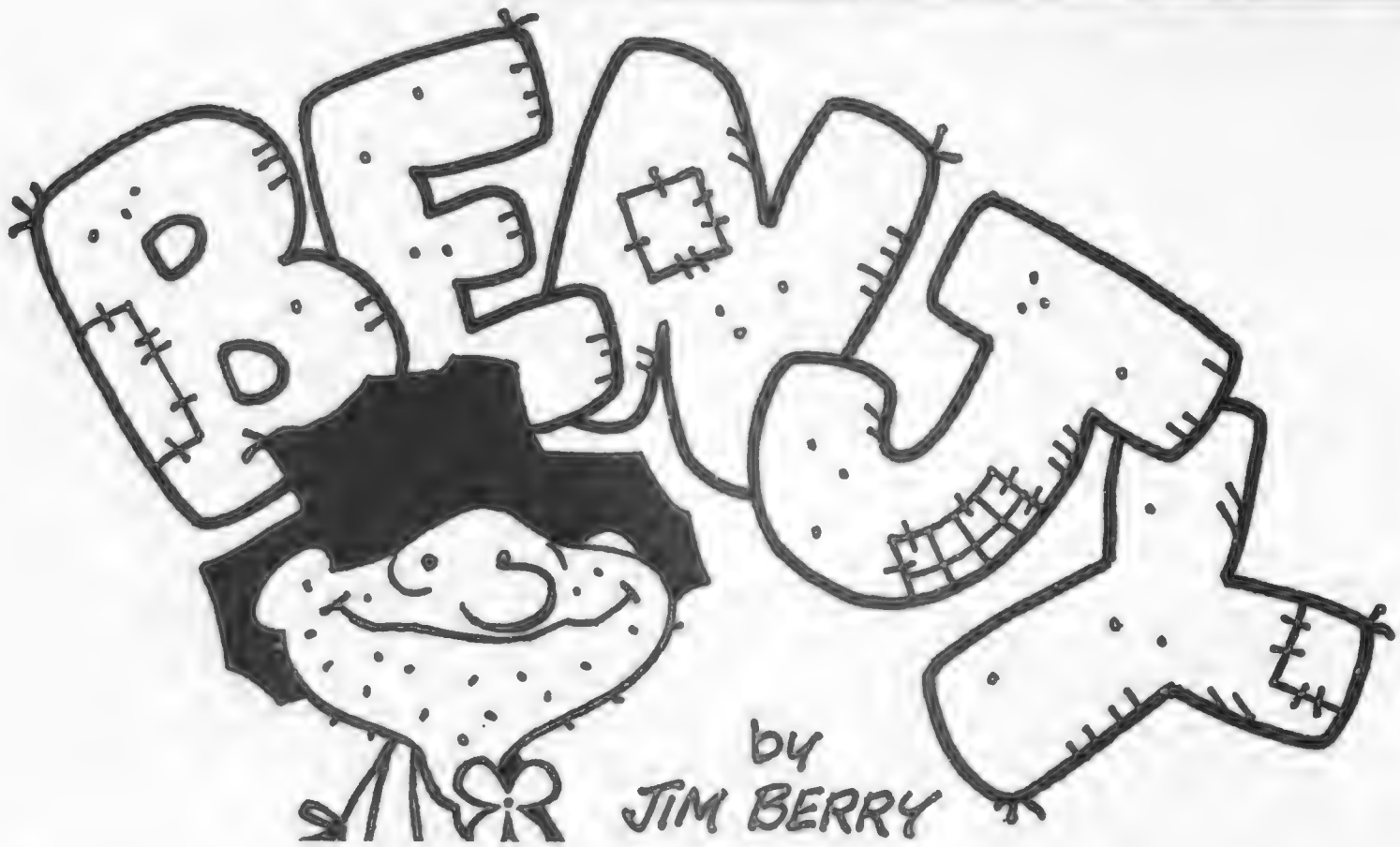
And then again, he could have been right. ●

In November a brand-new feature created by award-winning JIM BERRY, of BERRY'S WORLD fame, made its debut in U.S. newspapers. We're talking about the very original and humorous strip BENJY which is being distributed by ENTERPRISE FEATURES, a division of The Newspaper Enterprise Association. This is a major syndicate event since 'Berry's World' is now the most widely published satirical cartoon in the country, Jim's colleagues in the National Cartoonists Society have repeatedly voted it the best syndicated panel of the year, and great things are expected for the new BENJY. Jim and his wife, Heather, live with their two sons, Duncan 14, and Alex 12, in Washington, D.C.

Jim's partner in this new venture is BILL YATES, a cartoonist with long experience in a number of branches of our profession. Jim is doing the writing on BENJY and Bill the drawing.

Bill Yates has been producing the daily 'Prof. Phumble' comic strip for King Features for the past 13 years, and in the 1950's was the editor of various Dell magazines including '1000 Jokes', 'For LAUGHING out Loud', 'Ballyhoo', and 'Screen Album'. He put out 8 or 9 pocket book cartoon and joke collections for Dell, was Managing Editor and Art Director of the "Hee Haw" book for Charlton Publications, and is the editorial cartoonist for the "Westport News" in the Connecticut town where he lives with his wife, Skippy, and their daughter, Georgia.

Jim Berry



BENJY
by JIM BERRY
THINK OF ALL THE PEOPLE OUT THERE HAVING TURKEY!
THAT'S NOT IMPORTANT, BIG GUS. WE'VE GOT A LOT TO BE THANKFUL FOR TODAY.
LIKE WHAT, BENJY ?
WELL, FOR ONE THING...
NEITHER OF US IS ONE OF THOSE TURKEYS!
BERRY/Yale
© 1973 by ENTERPRISE FEATURES

Q: Jim, why did you decide to create a second feature when you already were doing the very popular social and political comment panel, 'Berry's World', and how do you manage to do them both?

BERRY: Well, 'Benjy' doesn't conflict with the work that I do on 'Berry's World' at all, and I still spend the same amount of time and effort on my panel as I have in the past. Doing Benjy is a labor of love for me and I'll try to explain how the strip came about. Benjy is the perfect vehicle for me to express ideas that I haven't heretofore been able to use—those having to do with plain old whimsy, foolishness, nonsense. Some of the great fun that occurs in this business happens when one works in a comic art department, as I did in Cleveland. There are a lot of crazy drawings and ideas that go back and forth between the various cartoonists, expressing thoughts that normally don't get into print. Even now, for instance, during a normal working day I'll often clip pictures out of papers, put balloons on them and send them off to Dick Cavalli or Johnny Hart. In Benjy I'm really trying to use funny pictures and to get back to good old-fashioned humor based on a rather warm character. Although he's a full-time bum, he isn't something that's been dredged up from the past. Benjy's a contemporary kind of strip, and he'll be confronted with all the things that are happening today. Incidentally, I've used a few gimmicks here that the old-time strips used to use, such as hats popping off, cigars flying out of the mouth, etc. When I first designed the strip in the spring of 1972, I had an awful lot of this and it got in the way of the gags a bit. I found I was using too big a double-take for the quality of the gag in some cases, so I toned this down.

Benjy is a multi-dimensional character—he doesn't have just one characteristic such as laziness, although that's part of him of course—and he also has a chance to evoke some pathos.

Q: Will you tell us how you got started with him?

BERRY: Over the years I've had some marvelous reaction to the little hobo and bum-type characters that I've done in Berry's World, and I've enjoyed doing them because they were different from the usual kinds of characters I was using. Of course these bums in my panel did things that Benjy doesn't do—they were usually panhandlers, or were sitting around in the park, commenting to some young businessman, or they were calling at the President's door, asking him something or other. But Benjy is a kind of fantasy-type bum who lives in a whole different world. Well,

Bill Yates

BENJY
by JIM BERRY
HOW'S ABOUT A LITTLE KISS, BENJY, HONEY?
SURE, BELLE, BUT I'VE BEEN EATIN' AN ONION SANDWICH AGAIN!
THANK HEAVENS SHE WASN'T RAQUEL WELCH!
BERRY/Yale

I started collecting my panels involving these bums, thinking maybe I'd put them together in book form some day. I thought maybe I'd add some text to such a book, and I thought about bringing in the great bums of history—Pete the Tramp, Emmett Kelly, Chaplin, etc. Finally I decided that maybe I could develop a *strip* around this bum character that kept reappearing, and possibly a letter I received from a minister concerning a Berry's World page of mine might have given me a little push in this direction. I had shown this bum in a bowling alley with a friend, he was having a terrible struggle, and at the end of the page someone referred to him as ending up *in the gutter*. Well, this minister from Texas read all kinds of marvelous things into the page—all kinds of religious connotations that I had never intended. This may have got me started to thinking about the spirit of Benjy, and I decided he wouldn't be doing the type of thing the ordinary tramp used to do, such as riding the rails, begging, etc. He's too proud to do begging, is an incurable, eternal optimist, and no matter how bad things seem to be, he's always looking on the bright side. He represents something that's in most of us—we're hoping that things will work out for the best. He has no ties, is free as a bird, and there's an escapist quality in his way of life that most of us can relate to, and which we envy.

Q: Has it been tough to come up with the ideas for two *features?*

BERRY: For some reason or other, I've been fortunate in being able to come up with more ideas than I really need, so, luckily, I'm in a position to cull out the ones that don't quite make it.

Q: You talked about your methods in quite a bit of detail in Issue #7 of CARTOONIST PROfiles, so I won't ask you to repeat yourself here at length. But would you say something of how you stimulate the flow of ideas?

BERRY: I generally wake up around 7:15 or 7:30, and spend maybe the next hour or so looking at the papers in bed. I'll put on the 'Today' show, or the CBS equivalent, and half-watch them as I'm reading. My idea processes seem to work better in the morning, and after a bite of breakfast, I continue reading in my studio here at home. I probably won't do any drawing in the morning and I'm trying to put my ideas together as I read, jotting down phrases and one-word suggestions as I go along. Lunch around 1 o'clock and then I'll go over some of the notes I've made and do some roughs for 'Benjy' and 'Berry's World' on typewriter copy paper. I'll get the 'Berry's World' roughs in the 4 o'clock mail to Bob Metz, the President of The Newspaper Enterprise Association in N.Y. He looks them over, as did his predecessor, Boyd Lewis. He may make suggestions and, hopefully, I'll get O.K.'s. Bob also makes sure that the NEA editorial cartoonist, Bill Crawford, and I don't have the same subject with similar drawings on the same day, since he and I often appear on the same editorial or op-ed pages of many newspapers. I may do several 'Benjy' roughs during the afternoon and, as your readers will learn a little later on in this story, those are sent to Bill Yates, my partner who's doing the drawing of Benjy. There still may be time during the afternoon for me to do several finished "Berry's World' panels. Incidentally, as far as my reading is concerned, I subscribe to all kinds of magazines—all the newsmagazines, National Geographic, New York, The New Yorker, Sports Illustrated, the whole gamut. Anything going on is fodder for me.

My Benjy roughs were more definitive to begin with, and now they're looser since Bill is handling the drawing so well. I've told him that he doesn't have to be bound by them since he may think of a way to handle the idea better.

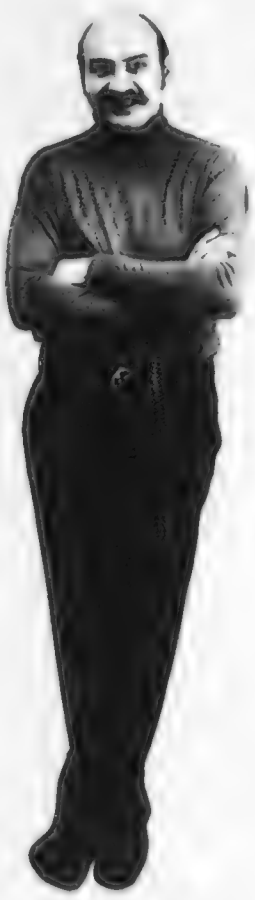
Just a couple of other items and then I know you'll be talking with Bill. Since I make my 'Berry's World' finishes in pencil (in a way that we talked about in Issue #7), I went back to using pen and ink for the initial 5 weeks of 'Benjy' which I submitted to NEA, and which sold the strip to them. I wanted it to look different and I wanted

BENJY, IF YOU COULD BE ANYTHING YOU WANTED TO BE, WHAT WOULD YOU CHOOSE?
A BALD EAGLE, CHRISTOPHER.
SO YOU COULD FLY?
NOPE...
SO SOMEBODY WOULD BE CONCERNED ABOUT ME!
BERRY/Yale
© 1973 by ENTERPRISE FEATURES

to make the characters more stylized, more 'cartoony-looking', if you will, with more outrageous proportions. I've always loved doing everything on my cartoons myself, so it was difficult to decide to have someone other than myself drawing Benjy. But Bill has a wonderful feeling for doing him and I know that if I attempted to carry on both features entirely by myself, that I'd be a basket case in about a year.

Q: I know that most of the comic strips and panels distributed by NEA are part of a complete package which goes to subscribing newspapers. But isn't it true that the new division of NEA, Enterprise Features, is selling 'Benjy' individually?

BERRY: Yes, that's true.



BERRY

YATES

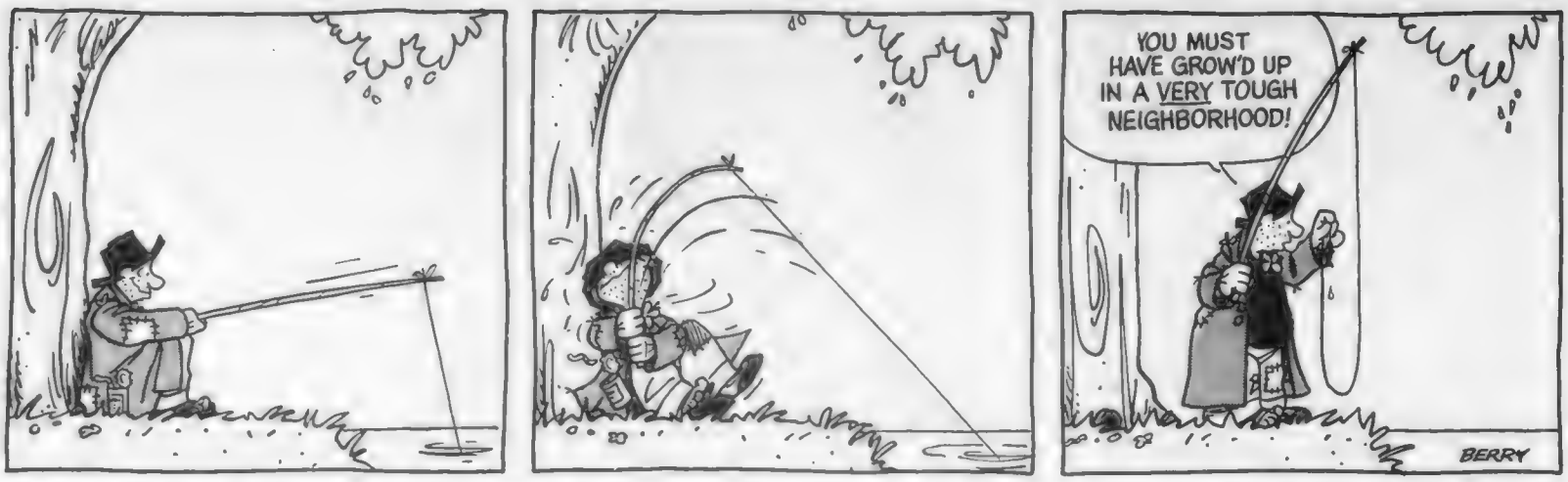
Q: Bill, how did you and Jim Berry get together on 'Benjy'?

YATES: Jim phoned me one night and said that NEA had bought a strip he'd created and that he was interested in having a partner who'd draw it. He wanted that partner to be one who'd have a real career interest in the feature and not somebody who'd just draw it for kicks and then bow out. I like the excitement of doing different things so I said, "Sure". But I asked him to send me what he'd already done so that I could study the matter further, and figure out whether I could do it in his style. At that point I didn't know exactly how he wanted to go with it. So I sat down and made a tape explaining how I felt about different things. I said I wanted to do something that would be fun and wouldn't involve any problems. As you know, I've been doing the daily 'Professor Phumble' comic strip for King Features for a number of years, I'm the editorial cartoonist for our local 'Westport News', and I really wanted to *enjoy* any additional cartooning that I took on. I didn't want to be in the position of being just a hireling and fortunately Jim agreed completely with that idea—I wanted to be a full 50-50 partner in other words. Most of the tape concerned certain things I read into the Benjy strips that he had sent me and I wanted to see if those impressions were what Jim had in mind. I also told Jim that I wanted to be able to work in a style that I could draw comfortably. I felt I had to do some of my own things and I sent him some samples of the way in which I could do Benjy. I didn't want to get into something that would drive me up the wall trying to produce beyond my capabilities. Jim liked the tape very much, what I thought fitted what he thought, and he passed it on to the syndicate which kept it as a matter of record. Then he sent *me* a tape offering some of *his* comments. He, of course, had designed the characters, and he also sent me about 5 weeks of dailies and a couple of Sundays with which he had sold Benjy. Instead of copying exactly some of this material, I did 6 of my own gags, since I thought Jim would be interested in a partner who had some judgment about gag quality, and who could write too. There were some things about the strips I did that he didn't particularly care for and he wondered how sensitive I was about that sort of thing—would I get my feelings hurt. For instance if he said, "You've got Benjy's hat on wrong", etc. I told him that would be no problem. I'm always in a learning situation and I'm not locked into drawing things my way, and my way only.

Q: What are some of the things you keep in mind as you're drawing Benjy?

YATES: I've always had two thoughts in connection with cartoons—1. to make them as simple as possible and 2. to make the drawing as funny as possible—with no extraneous material or props that aren't necessary to point up the gag. My job on Benjy is to take Jim's characters, draw them as close to his idea of them as I can, and to put them in attitudes that I think will show up the gag to the best advantage. Gags are either 'sight' or 'word' gags. If it's a word gag, you can put a little extra action in it—jazz it up a bit—do something with expressions—get something very visual into it. Jim and I get together quite often and talk about the gags and the drawing and get along famously.

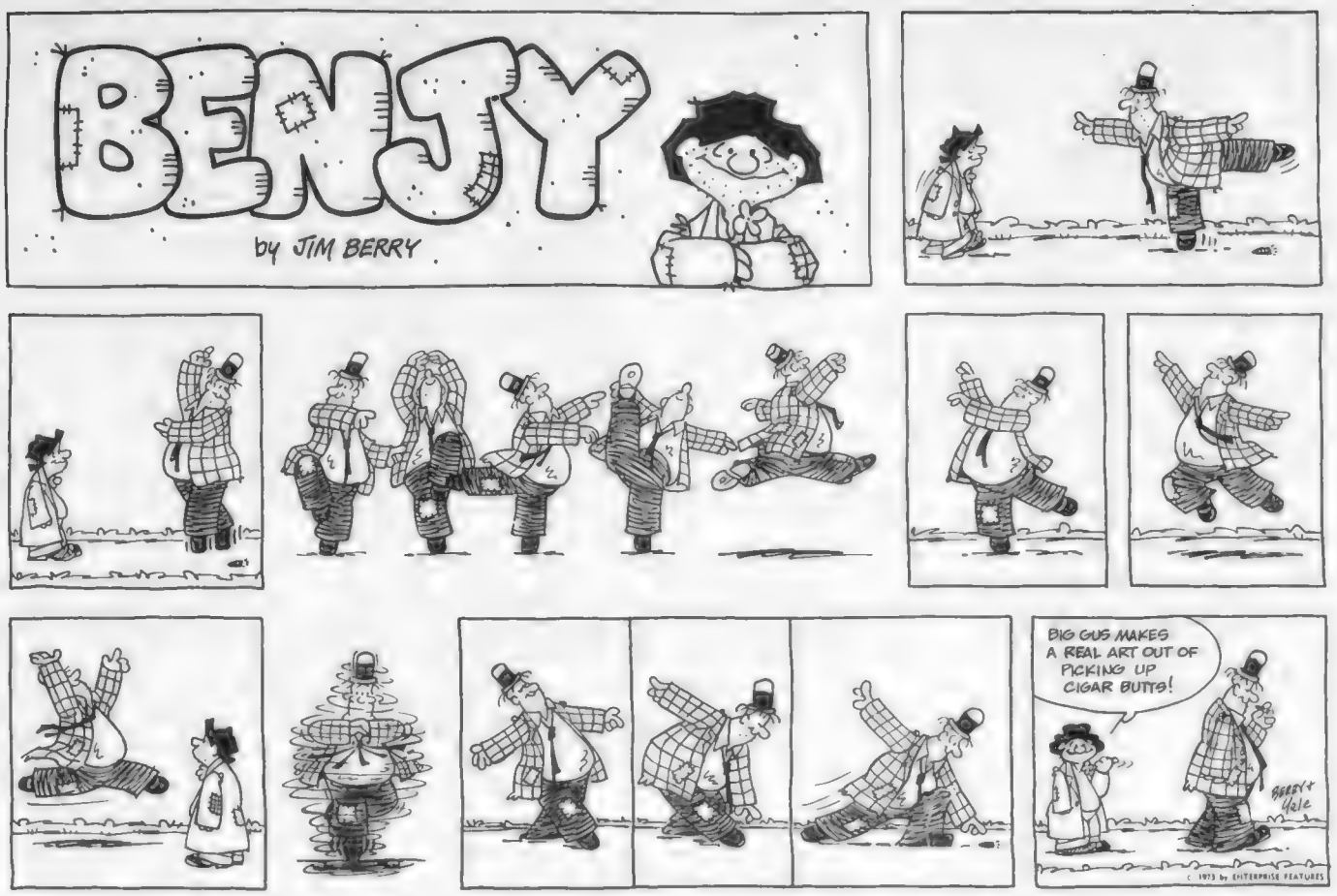
BENJY, WHY DON'T YOU GET A JOB?
I TRIED THAT ONCE, OFFICER KIELBOSSY, BUT IT WAS TOO MUCH LIKE GOLF....
BERRY/Yale
...YOU DRIVE FOR THE GREEN—AND YOU END UP IN THE HOLE!
© 1973 by ENTERPRISE FEATURES



This was one of the original strips with which Jim Berry sold Benjy to Enterprise Features. Following you will see the evolution through which this idea went.

Bill Yates thought that if he did this idea in 4 panels, instead of 3, that he could get more action in it, since the basis of the idea was that the fish fought like hell.

Then Bill figured that it would be even better as a Sunday page and he contacted Jim who agreed and sent Bill some pencil sketches to help with the changeover. Here's the finished result.



Here's a Sunday page which started with some action-filled roughs by Jim. Bill took it from there, went down to the local library and dug out lots of ballet poses from the morgue of the late Albert Dorne. Bill says he made maybe 3 dozen little sketches of these authentic ballet poses and soon found he couldn't get even a fraction of them into the Sunday page. That's why he stacked up a little bunch of them in an animation-type series in the second row of this page.

Q: How do you get going on your working day, Bill?

YATES: I like to get up early around 6AM, although I have an aversion to looking at the clock during the day. I have a cup of coffee and a doughnut at Bill's Smoke Shop in the center of town, look at the paper, and talk with quite a sizable group of early-risers—artists, garbage men, doctors, etc.—who start their day early. Back home an hour later I begin whatever project demands first attention. Although my work on Benjy concerns *drawing*, I'd like to say something about how I produce *ideas* for cartoons, as for instance those I do for my daily 'Prof. Phumble' strip. I come back home around 7 from this early-morning, coffee-and-doughnut—reading—talk—session and settle down with papers and magazines if I'm going to do *ideas* on a particular morning.

I'm stimulated to get ideas from ads or news stories or current fads and even from the comics themselves if I can switch something. On some occasions I've used a tape recorder and have used the solo brain-storming technique. At the ad agencies everybody sits around a table and throws something into the idea pot, whether it fits or not. Sometimes humor is accidental—you put A and Y together or B and D and maybe you have something. This is group brainstorming but, as I mentioned a moment ago, you can do it solo too.

In looking at a cartoon by someone else you try to discover the basic idea that underlies the surface comments. Once you've decided what basic human foible is involved in the cartoon, you can often put new meat on the basic idea, and then if you can't recognize it, you've got a new gag.

One basis of a lot of word humor is ambiguity—one guy says something and there are two ways to take his remark—the other guy takes it wrong and then you have a gag situation. You can start with a line—a current hot phrase—a situation suggested to you

BENJY, KEEP OFF THE GRASS!
HOLD IT THERE, FUZZ! DON'T HASSLE MY FRIEND!
BENJY'S NEVER BEEN ON GRASS—HE DOESN'T EVEN DRINK!
BERRY '73
1973 by ENTERPRISE FEATURES

LIPS THAT TOUCH WINE WILL NEVER TOUCH MINE!
YEH, BIG GUS...
BERRY/Yale
GIVE ME A LITTLE SWIG OF THAT STUFF!
c 1973 by ENTERPRISE FEATURES

by your reading and figure out how your main character would react to the situation. Would he lie down and go to sleep, would he get violent, etc.?

Q: You mentioned that you got a little headstart in drawing 'bum' characters several months before Jim contacted you, didn't you?

YATES: Yes, Sylvan Byck called me one day to say that one of the foreign representatives of King Features had been talking to a representative of Charlie Chaplin in Europe. The two of them thought that a Chaplin strip would sell well in Europe and there had been a verbal agreement that King would try to do something with the idea. Sylvan didn't think it could be done but asked me to try 6 strips nevertheless. I did 8, and I might add that Dik Browne, in the esprit-de-corps spirit that cartoonists seem to have, helped me a lot in developing the Chaplin character with sketches he made, etc. Sylvan later told me that he and the then President of King Features liked the strips I came up with, they were sent to Europe and King was ready to sign up. However the Chaplin people apparently wanted so much money that the whole project fell through.

Q: One more question about getting ideas, Bill. You've said that you used to get them by pacing the floor, and that you're more relaxed now. How did that come about?

YATES: Well, I took some courses conducted by the 'Silva Mind Control Institute' and became so convinced of the benefits of their technique of mental self-training that I later taught classes for them for a while. I should add that 'Mind Control' means controlling *your own* mind—not that of others. Briefly, it's a form of pragmatic meditation—deeply relaxed mental exercises to help a person use more of his inner resources, including of course, his subjective or innerconscious creative potential. It's of especial interest to creative people and many of my artist and cartoonist friends have taken the course. It's much more, too, because our minds can control our health, happiness and behavior patterns also.

Q: For any of our readers who are interested, how can one find out more about this method?

YATES: Just by writing to Silva Mind Control International, 1110 Cedar Street, Laredo, Texas 78040. ●

MR. MADD, WHY DO YOU ALWAYS TAKE WORK FROM THE OFFICE HOME WITH YOU ?
BECAUSE I HAVE SO MUCH TO DO I CAN'T FINISH IT ALL AT THE OFFICE.
COULDN'T THEY JUST PUT YOU IN A SLOWER GROUP?
BERRY/Yale
1973 by ENTERPRISE FEATURES
YA KNOW WHAT I LIKE ABOUT YOU, BENJY?
WHAT, BIG GUS?
WASTE
YOU ARE NOT JUST A NOBODY...
WASTE
...YOU ARE A NOBODY'S NOBODY!
WASTE
BERRY/Yale
c 1973 by ENTERPRISE FEATURES

MIGHTY MOUSE

I. Klein sketch of Paul Terry

From time to time, I. KLEIN, famed animator and pioneer 'New Yorker' cartoonist, reminisces for CARTOONIST PROfiles about his experiences over the years. Here Klein tells how 'Mighty Mouse', the celebrated animated cartoon character was created, and he turns a spotlight on the Terrytoons Story Department in the 1940's.

by I. KLEIN

To avoid breath-holding suspense I shall point my finger at the man who sparked the creation of the super-hero, the invincible "MIGHTY MOUSE" . . . he is myself, I. Klein. I was on the staff of Terrytoon Cartoons in New Rochelle, N.Y. at that time as story man, animator and layout man.

The story department of Terrytoons in the first half of the 1940's consisted of John Foster, Donald McKee, Al Stahl, and myself. Also Tom Morrison took part, on and off. The head of this department was supposed to be John Foster, but Paul Terry was very active as boss and story man. He really was the head man in every way.

The date of "Mighty Mouse's" birth was in 1942. By that time I had been working at Terrytoons for about a year and a half. I had returned from Hollywood in April of 1940 and started my Terrytoon "career" about two weeks later. When I came up to be interviewed by Paul Terry for the job as an animator on his staff I brought along a reel of some of my animation which I did in Hollywood. On that basis Terry hired me. After he had seen my reel and the job thing was settled, we continued chatting. I told him about some laughs I got from an animated cartoon that I had seen the night before at a movie theatre. He listened with an amused smile.

That cartoon was about dinosaurs and cave men. I described several of the gags. Suddenly Terry asked me if I'd mind working for a couple of days in his story department before I plunged into animation. I said that I wouldn't mind. After all, I did some story work at other studios besides my animation. This included the Disney Studio. Terry then said: "Now that you are one of us you should meet the man who will put you on our pay roll. He introduced me to his bookkeeper-accountant, William Weiss. William Weiss, years later became the boss of CBS Terrytoons, after Paul Terry sold out to that company.

The story department was on a separate floor from the animation bull pen and directors' rooms. It was a very large room with a view of Westchester County from its high windows. The studio occupied space in the one "skyscraper" in New Rochelle. It was twenty stories high. The story room was on the 14th floor, hence the view. Terry took me up there to meet the boys.

It was recognizable as a story room by the large fiber boards, about eight feet long and four feet high, attached to two of the walls. These of course were for pinning up the story sketches. One board was pretty well loaded with such sketches, the other had some in scattered groups. There was a long conference type table around which sat the story crew of four men. Each had a clamp board that held their sketch paper. Each had a cigar box which held their supplies of pencils, erasers, some colored crayons. This was each man's "office".

Paul Terry introduced me to the fellows. I knew John Foster by reputation, that is, I heard about him as being one of the early animators. Somehow we had never met before. He was tall, severe looking and white haired. Donald McKee I also knew by name only. He had been a magazine cartoonist at one time. He was elderly. He had never been an animator. The other two were younger men. Tom Morrison had no previous experience at animated cartoon making before joining the Terrytoon staff. His parents were friends of Paul Terry. Al Stahl had worked at other studios before coming to Terrytoons.

Terry told them that I was to start work in the story department beginning Monday. (This was on a Friday morning.) The visit was brief. Terry and I went down the elevator together, he stayed with me to the ground floor. We shook hands and I went on my way.

I did not know at the time that I would remain much longer in the story department than the few days Terry said I would.

On Monday morning I reported in at the office and then took the elevator up to the fourteenth floor. I was the first arrival. The others drifted in during the next fifteen minutes. Foster came in, shook hands with me and sat down at the head of the table. The story boards that had been loaded with sketches were clear and bare.

There was no conversation. Each guy after shaking hands with me sat down at his place and started scribbling or doodling or sketching on the paper of his clamp board. I sat down on an empty chair at the table expecting someone

John Foster expressing his rage and frustration at Paul Terry, by kicking 'Terry's Throne' after Terry had left the room. This was following a rough story session.

to give me a line on the procedure. I could see from the empty story boards that a new story was the order of business. I was just ignored. John Foster, after a while pinned up a short gag sequence on the board. I said to Foster: "Are you putting up a story idea?" He answered briefly and almost curtly: "Yeh, I think so."

I caught on to the drift of the situation. I looked around the room, found a clamp board, pencils and some paper. I even found an empty old cigar box. . . I now had my own "office." Cooking up gags was nothing new in my life and in a little while a spark struck me. I made some sketches and pinned them up on a corner of the large story board. That afternoon Terry came into the room, sort of glanced at the sketches, made some random remarks unrelated to the material, and walked out.

By the following morning there were scattered sketches on both story boards. Then Paul Terry came in carrying a double spread of a newspaper. He tacked that spread-out paper on to the board. It was a Sunday feature, sensational type of so-called scientific content with large type and several gaudy illustrations. The subject was about cave men and DINOSAURS. (The studio, I found out later, had a rather good picture "morgue".) Then, without saying a word, Mr. Terry walked out.

That seemed to be the signal for John Foster to go to the story board and to remove his sketches. The others did likewise, so what was I to do but to "follow the leader" and to take down my material. I said to Foster: "Is this the order for the next story?" His answer was "I believe so." I said nothing about my telling Paul Terry about the dinosaur animated cartoon that I had seen.

We all concentrated on the cave-man dinosaur subject, putting up ideas during the balance of the week. I soon became aware that the board parallel to the long table was the Foster acceptance board. The other board was rejection or possibly "maybe or if" board. John Foster would go to the main board and lift off a gag sequence on to the other board. Those shifted sequences were never his gags. Terry would come into the room once in a while with gag-sketches on small note paper and pin them on to the board. I call them sketches, though they looked more like bird feet marking on sand. Foster never moved them to the secondary board.

On Monday of the second week of the story, the director assigned to the picture joined the story crew and threw in his talent on the assignment. By the end of the second week the story was always finished. The final shape up of the story was made between Foster and Terry. All of Paul Terry's gags were kept. Most of Foster's remained and a sprinkling of the work of the other guys' completed the opus. Then the story sketches were numbered in their proper order and the director would take them to his room to continue the other stages of the belt line. He would return again in due time after the other three directors went through their cycles of productivity.

Paul Terry took an active part in the story work not only by feeding his own gags to the stories but by a sort of assault-tactic on the story department. During my first two weeks Terry seemed to be a quiet soul, but soon enough his crash method of forcing a story out every two weeks became evident. He considered himself Mr. Story Department for Terrytoons from whom all ideas originated. Other people's ideas were merely fillers. Never-the-less he expected and demanded support from the "backfield".

He always chewed on a cigar which he never smoked. He always wore a vest and a jacket-type sweater. He wore the sweater unbuttoned. His vest seemed to have more than the usual number of buttons, which might have been due to his stoutish figure. When Terry remained for more than a walk-through he would sit on an ancient wooden armchair with a leather seat stuffed with horsehair. The underside of the chair's bottom was worn with age so that cloth and horse hair dangled from below. When Mr. Terry sat on this "throne", filling it out completely and slightly sinking into the seat, with the ragged cloth and horsehair hanging underneath, the effect was most picturesque.

That armchair seemed so much to represent the boss. Once, after a very unpleasant session at which Terry ripped some of the story sketches from the board (not his own,) did some hollering and walked angrily from the room, John Foster went over to that throne and kicked it. He swore a blue streak as he swung his toe against the helpless chair. It was a sight to behold, this elderly gentleman going through such a foolish charade. The objective of all this furor was, as we all know, to make hilarious animated cartoons which would tickle the ribs of young and old. Also to make money for this cartoon production company.

Right from the start of a new story period Terry would come in and look at the sketches on the story board of suggested story ideas, then walk out

again. If by Wednesday there was nothing to his satisfaction he'd act mad, holler: "What's going on here. This is Wednesday! No brains here!" Sometimes he would look at the stuff in a good natured way with a smile on his face, but that only happened on a Monday or a Tuesday. There were times when he did find an acceptable idea, but not very often. Eventually he would come into the story room with his small batch of scratchy sketches, pin them on to the board and that was the theme for the next story.

His ideas were often about mice and cats. Mice characters appeared in many of his cartoons long before I worked for Terry. One day he came into our room with a big announcement: "NO MORE MICE! TO HELL WITH MICE! WE ARE THROUGH USING MICE IN OUR CARTOONS." A short time after that proclamation, Hanna and Barbera made their big hit with their cat & mouse cartoon series "Tom and Jerry." Then Terry's interest in the household rodents was revived.

I sometimes wondered if Paul Terry's outbursts weren't just put-ons to impress the story crew that he was boss and brains of the outfit. I remember one time when I was away from story and animating in the animation bullpen (as I did from time to time). I had to go up to the story department for some reason. As I approached the story room door, Terry came out. He greeted me with a pleasant big smile. When I entered the room I found the fellows in a state of gloom and Foster nervous and mad. He said to me: "What a session! That man must have had a fight with his wife, or a sleepless night or an upset stomach. It was fierce the way he attacked us!"

After the first weeks with this studio and my full understanding of the Terrytoon belt line, I realized that I had a certain amount of leeway for myself. I was fascinated by Terry's chicken track hieroglyphics and I ventured to make real sketches of them for the story board. Since Foster gave out no real directives and Terry made no objections . . . he soon showed that he liked the idea. This somehow took me into another direction, and into another routine, that of working with the directors in laying out their pictures during the first week after they picked it up. During that week I laid-out backgrounds and extremes for animation. I would cover as much as I could in that period. By that time another story would be underway and Terry insisted I be back in the story department. The full routine of spending every other week in laying out backgrounds and animation did not develop until about two years of my working at the studio.

From time to time Paul Terry would assign me for animating. I would then work in the animation bull pen. Perhaps he wanted to keep his word that he had really engaged me as an animator. Honestly I don't think that was the reason. It happened when the animation belt line hit a snag and was slowed down for one reason or another and my work helped it over the hump. My activity in that department would only be for several weeks at the most. Sometimes there was a special reason for my animation-pinch hitting, like when one of the animators who was a week end skier had a bad accident. I took his place on the assembly line until he could again sit on his tail. Another special was when Peggy Roberts, the only woman animator I know (or knew), absented herself to have a baby.

I never knew when Terry would tap me on the shoulder and ask me to go into animation or, for that matter to come out of animation. Added together I did a considerable amount of footage during those on and off periods of work in the animation department.

Well, to finally get down to "Mighty Mouse" . . . . as I said earlier, it was in 1942, that this hero mouse was born. We were putting up ideas for a cartoon, at the start of a new cartoon story. It crossed my mind that a "take-off" of the new (at that time) comic strip sensation "Superman" could be a subject for a Terrytoon cartoon. Since most of the animated cartoon characters of that period were humanized animals and insects, I decided on a super-fly. I had read that a fly, for its size, had super strength. With cartoon license, this fly's strength could be multiplied many times over. I warmed up by sketching a fly wearing a super-man type of cape holding up with one arm an enormous pole, which, related to his size, seemed like a telegraph pole. He was really balancing an ordinary pencil. In a second sketch, this fly in superman cape was flying against the front of an automobile, causing the radiator to buckle and bringing the car to a forced halt. I did not discuss this with the other storymen, Foster, McKee, Morrison and Stahl. I just pinned the sketches on the board.

These two sketches attracted Terry's attention when he came into the room. He asked for an explanation. I told him about the big hit a new comic strip called Superman was making and described the basic idea of that strip. Terry looked impressed, agreed that I had a good idea . . . but instead of a fly, we will make it a *mouse* . . . A SUPERMOUSE! (His mind must have suddenly visualized a super mouse hero for all his cartoon mice of the past!) But wait . . . it was not Terry's conception, this hero protector of ordinary weak mice, even though it was suggested (by way of the superfly) by a member of his own staff. Thereupon, after briefly discussing the possibilities of this new character, Terry said: "The hell with it. Let's forget it."

As I remarked above, I never knew when the boss would tap me on the shoulder and ask me to pick up on animation in the animation bull pen. That is what happened later that day. He said they are running behind on their animation quota and I must pitch in to help them along. So I did. I picked up a sequence to animate from one of the directors, dusted off my animation desk and got down to animating. I continued at it for the rest of the week and for several weeks thereafter.

However, on the following Monday Tom Morrison came in to see me at my animation desk. He was laughing, said: "Terry brought in your idea of Supermouse without mentioning your name. He has tacked up some of his ideas on the board, we are going to work on it."

Later that day I went into the story room and sure enough the boss's scratchy sketches were on the board with a mouse in a Superman type cape in some sort of a rescue action, saving some poor mice from a big villainous cat. I remarked: "I see where Terry has approved of my "take-off" on Superman." Foster made no response while the others nodded and smiled.

The first Supermouse cartoon was released, according to my notes, October 16, 1942. Title: "The Mouse of To-Morrow." Released by 20th Century Fox. There were three or four "Supermouse" cartoons made, then the name was changed to "Mightymouse" under pressure of the "Superman" comic strip owners. The first "Mighty Mouse" release, February 11, 1943. Title: "The Wreck of the Hesperus". The running time of the cartoons: seven minutes.

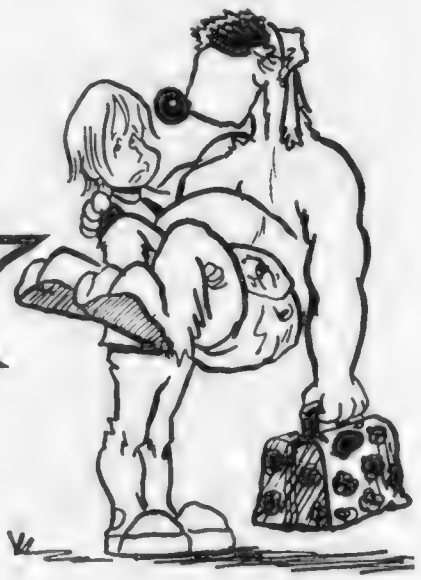
Terry never directly acknowledged that I sparked the "Mighty Mouse" character.

However, there is an epilogue or post script to this recital. When William Tytla came East to join the Terrytoon staff as another director, after the "Mighty Mouse" series was well underway, Terry gave Tytla a restaurant dinner party, as a welcoming gesture. We gathered in the story room at 5:30 after working hours, the directors, story crew and several other people of the staff. Before going to the eating place, we sat around talking for a while. Terry did most of the talking, directing his conversation to the new director. He said among other things that in 1942 the prospect of a renewal of a release contract with 20th Century Fox looked very bleak. That 20th Century was losing interest in the Terrytoon cartoon product. Then we, Terrytoons, came up with "Mighty Mouse". Their interest was rekindled and a new contract was signed. "Mighty Mouse" had saved the studio. When Terry said: "When we came up with "Mighty Mouse", he nodded in my direction. I doubt if anyone was aware of that nod except myself. ●

JACK MOORE

One of the most popular of the strips which have come along in the past year or so is KELLY, written and drawn by JACK MOORE, and distributed by the UNIVERSAL PRESS SYNDICATE. Up until recently Jack was the editor of the College Edition of the Baltimore Sun, but nowadays production of the daily and Sunday KELLY takes most of his time, and the hours spent at the Sun are few. He was born in Macon, Georgia, and did a good deal of traveling during his childhood since his father was an Army career man. As is the case with many of those who are part of the new wave, Jack's thoughts, past and present, about the shape of the world often find their way into his strips. Also in this conversation Moore tells about the bewildering metamorphosis, as far as the characters in his strip are concerned, which took place between 1963 when he first began to experiment with a strip and the final result today.

KELLY



by JACK MOORE

Q: The boy, Kelly, and his 6-foot, 200-pound dog, Duke, aren't characters in just another run-of-the-mill boy-and-dog strip, are they?

A: No—I suppose you'd call it a fantasy strip. Duke is a middle-aged dog—cynical, a mixture of smartness and dumbness—passing himself off as a puppy to a romantic young boy who's kind of a dreamer. Duke himself is something of a dreamer, so they seem to mesh together. Readers of the strip will realize, I think, that it would be almost impossible to have a boy or girl, or father, character saying and doing the kind of things Duke does. You need the middle-age element to get across the cynicism that's present in Duke, but you can't have a young boy hanging around with a middle-aged person all the time.

Of course there's a lot of just plain silliness in many of the strips but a number of them contain some rather oblique shots at various people or ideas, and I enjoy putting these in. You'll get an idea of what I mean when I mention that in one Sunday page Duke was passing himself off as a creature from outer space. Duke thought about how much money we were spending on space, so he went to Washington and told the government he could save them the trouble of having to go to these outer planets because *he* could tell them all they wanted to know! And then maybe *he'd* get some of that government space money.

Sometimes I'll have a week of strips on a single subject, without any continuity, but on other occasions there'll be a week or two of strips that involve little stories that have a beginning and an end. However, at the same time, each day's strip has to be funny, as well as advancing the story. I had originally thought of doing this outer space idea in some dailies but it was just too difficult to meet both of these requirements I just mentioned. So it ended up as a Sunday page.

As far as political comment in the strip is concerned, I try to hit all sides as much as possible, and I don't want to become a propagandist for any one idea. A lot of issues confuse me, as they do many people, so I get thrown somewhere in the middle. As a result it's easy for me, during an election campaign, for instance, to have a strip one day, making fun of Nixon, and the next day one making fun of McGovern, in the case of the most recent campaign. I'm somewhere in the middle politically.

On another occasion I had Duke with a stethoscope trying to talk to his conscience, and one Sunday he invented a butterfly net with a nuclear warhead! And once Kelly and the dog found the 'pulse beat of the nation' in the back yard.

Q: You said a few minutes ago that the present concept of the strip just evolved gradually. Could we hear about that?

A: Well, after finishing high school, I went to the University of Maryland for a year, and then attended The Mary-

KELLY
by Jack Moore
AH THINK ROSCOE OUGHT T' HAVE AN EDUCATION
SO AH'M GONNA USE MAH INFLUENCE AN' GET HIM ENROLLED IN MAH OLD ALMA MATER
YOUR ALMA MATER?
TH' JOHN EHRLICHMAN OBEDIENCE SCHOOL
© 1973 UNIVERSAL PRESS SYNDICATE

land Institute, an art college here in Baltimore for another year. I went into the Army in 1961, and in February of 1962 was sent to Alaska where I began to send out magazine cartoons to publications such as The Post and Look. Naturally, I got piles of rejection slips, and the year after that I started trying to develop a comic strip which was my ultimate goal.

To begin with I was very concerned about uniqueness and the idea that a strip should be different. I thought that being different meant being good, and most of us know that's not necessarily so. I didn't want to worry about having copied someone else's idea. I originally thought of a continuity strip set in prehistoric times. Although not at first, I later became aware of the existence of 'BC', and learned of 'Alley Oop' which I hadn't seen previously because it didn't appear in the paper we took at home. As a result I gave up the prehistoric times idea. Next, I decided that the strip should take place in Roman times, and I began to experiment with chariots, with characters decked out in togas, and the whole bit.

One of the characters was a young man about 19 or 20—tall and very skinny, with long, shaggy hair, a little goatee, a squared-off nose, dressed in a toga, and wearing what I thought was a very funny set of footgear—high-topped tennis shoes and sox held up by garters just below the knee. I had planned that he would be something of a nut, as you can guess from the outfit. His name was 'Facetious'.

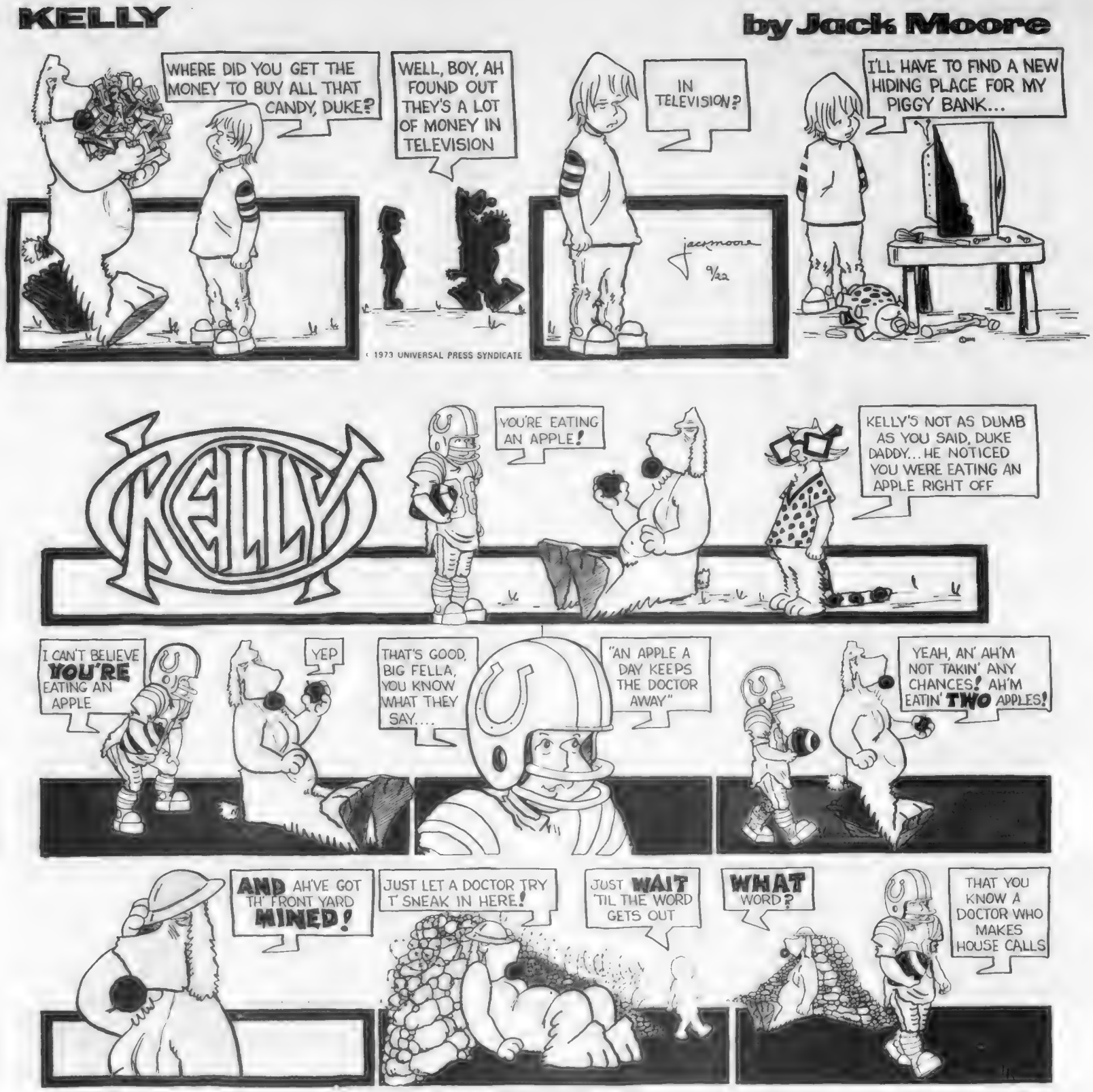
Sometime later it occurred to me that with all the violent action that was going to be involved in this strip, the many togas were going to present something of a problem exposure-wise! So I added trousers underneath the toga, but this change turned out to be sad in a way because people could no longer see the sox-and-garter effect that I had been particularly proud of. As I experimented with him, the toga gradually began getting shorter, became a shirt, and 'Facetious' got plumper and younger with a softer quality in his face. I eliminated the cuffs of his trousers, liked the idea of running the trousers right down into the tennis shoes, and I preserved this latter effect when he eventually became the 7 or 8-year-old 'Kelly'.

Gradually I steered away from the Roman scene, because again I didn't want to copy, so I created my own time and place on an island called 'Lindawanding'. During the years I was constantly experimenting with various characters such as the evil Lindawanding Robin (similar to the Tasmanian Devil which the Warner Bros. cartoon studio had) who was an uneducated monster with a southern accent, General Krud, Rankor, a luscious girl character, Kimmel, Lt. Periwinkle in charge of a non-existent air force, and Murray the Sun God. Murray it was who would give a magic word to another of the characters, which character would repeat the word, be struck by a bolt of lightning, and would become Captain Wonderful! With this bewildering array, I'm sure your readers will wonder how I ever got around to 'Kelly' as the strip now stands.

By 1969 Kelly had become my favorite character and I guess I included him in more than half of a batch of 30 strips which I sent off to about 7 syndicates. At the last moment I threw in several strips involving a large dog and a boy. After 3 or 4 months it had been turned down by all of them. One syndicate said the boy and the dog seemed to have a unique relationship, and suggested that I drop all the other characters and stick with the two. They wanted to look at 6 weeks of the boy and the dog but I was sad because I didn't see how I was going to be able to kill off all those terribly exotic characters like Murray the Sun God, after all the years I'd spent working on them. It was almost a year before I got 3 weeks worth worked up, but the syndicate said that the result was not for them.

Sometime later, after a little of my

KELLY
by Jack Moore
AH'M GONNA BECOME A GREAT POOL SHOOTER LIKE "MINNESOTA FATS"
ONLY TROUBLE IS AH'M GONNA HAVE T' LEAVE TOWN
LEAVE TOWN? WHY?
YOU THINK AH'M GONNA STAY HERE AN' GET CALLED "BALTIMORE BLUBBER"?
© 1973 UNIVERSAL PRESS SYNDICATE


KELLY
by Jack Moore
WHERE DID YOU GET THE MONEY TO BUY ALL THAT CANDY, DUKE?
WELL, BOY, AH FOUND OUT THEY'S A LOT OF MONEY IN TELEVISION
IN TELEVISION?
I'LL HAVE TO FIND A NEW HIDING PLACE FOR MY PIGGY BANK...
jackmoore 9/22
© 1973 UNIVERSAL PRESS SYNDICATE
KELLY
YOU'RE EATING AN APPLE!
KELLY'S NOT AS DUMB AS YOU SAID, DUKE DADDY... HE NOTICED YOU WERE EATING AN APPLE RIGHT OFF
I CAN'T BELIEVE YOU'RE EATING AN APPLE
YEP
THAT'S GOOD, BIG FELLA, YOU KNOW WHAT THEY SAY....
"AN APPLE A DAY KEEPS THE DOCTOR AWAY"
YEAH, AN' AH'M NOT TAKIN' ANY CHANCES! AH'M EATIN' TWO APPLES!
AND AH'VE GOT TH' FRONT YARD MINED!
JUST LET A DOCTOR TRY T' SNEAK IN HERE!
JUST WAIT 'TIL THE WORD GETS OUT
WHAT WORD?
THAT YOU KNOW A DOCTOR WHO MAKES HOUSE CALLS

A KELLY Sunday Page

DUKE, I CAN'T GIVE YOU POLITICAL ASYLUM JUST BECAUSE YOU ATE KELLY'S RUBBER DUCK
THAT'S NOT A POLITICAL CRIME!
jackmoore 11/15
BUT KIMMEL! IT WAS JUST LIKE IN POLITICS! AH DID IT...
© 1972 UNIVERSAL PRESS SYNDICATE
AN' THEN AH LIED ABOUT IT!

WHO IS KELLY?

Well, that's hard to say. He is an idealistic young boy, kind of a dreamer — but can he stay that way?

DUKE is his "pup" and KELLY'S introspective, sensitive ego and his dreams for saving the world get a daily "funny-shock" as he interacts with cynical DUKE.

He loves DUKE and he loves people.

OUTWITTED KELLY

PROUD (?) KELLY & HIS PUP (?!)

NAIVE KELLY

PHILOSOPHICAL KELLY

BROWBEATEN KELLY

depression cleared away, the Managing Editor of the Morning Sun said that these 3 boy and dog weeks were good, and that he could run them in the paper. But he thought it would be better if they were shown to some of the syndicates, so copies were made and submitted to several of them. Finally, in January of 1972 I got word that John McMeel, the President and Sales Director of the Universal Press Syndicate wanted to get together with me. Shortly thereafter, Jim Andrews, the Executive Vice-President and Editor of Universal Press, met with me, raised a few questions about some of the gags, and suggested I send him some more material. So for the next 3 weeks I sent him about 10 roughed-in strips a week, and then followed for the next month with 30 or 36 additional roughs a week. Fortunately, a contract followed, and then one weekend he and I picked out the first 6 weeks for the strip. A few weeks later I met him in Washington to show him the first 3 weeks of finishes. For a long time after 'Kelly' started, I would send roughs of each strip idea to Jim Andrews—maybe twice as many as would be used. If I feel very strongly about a rough which he has turned down, I let him know, and he'll either go along with me, or explain his reasons for not OK'ing a particular idea. I can't fault his judgment, considering the way the strip has gone, and if I didn't have him to look at roughs and pick out the best ideas, I'd need 3 or 4 people to take his place with idea selection. Jim represents the viewpoint, and likes and dislikes, of editors, kids, women, everyone! Nowadays I just send him my ideas in written form, and I don't rough out the drawings as I did formerly. But the rest of the process of selection is the same as before.

Q: Would you say something about the matter of getting ideas?

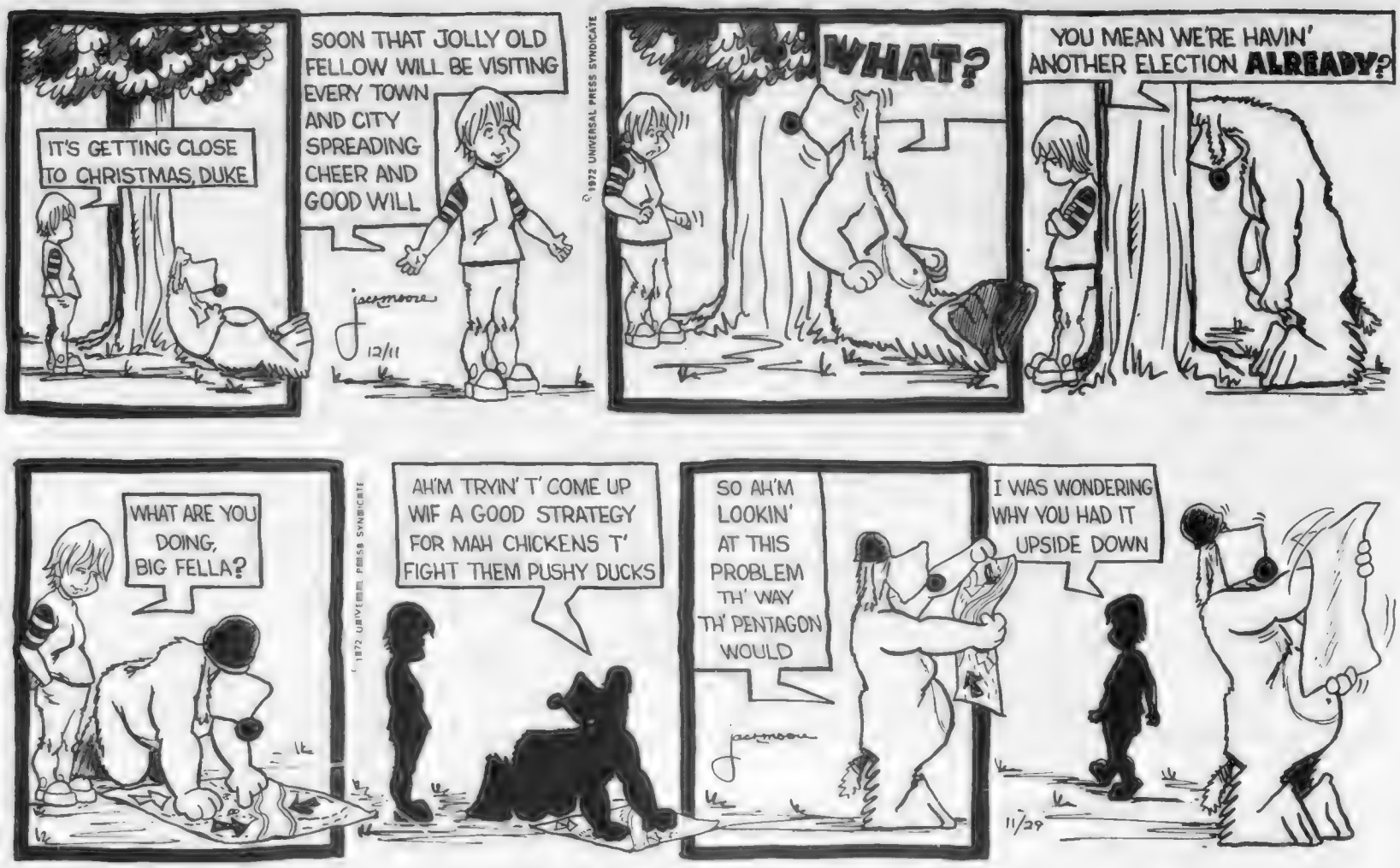
A: In the case of many of my 'Kelly' ideas, I'm writing about things I thought about when I was younger. As a kid I was constantly being told that God was everywhere, so I kept wondering why you had to go to a church to pray. This thought eventually became two weeks of strips.

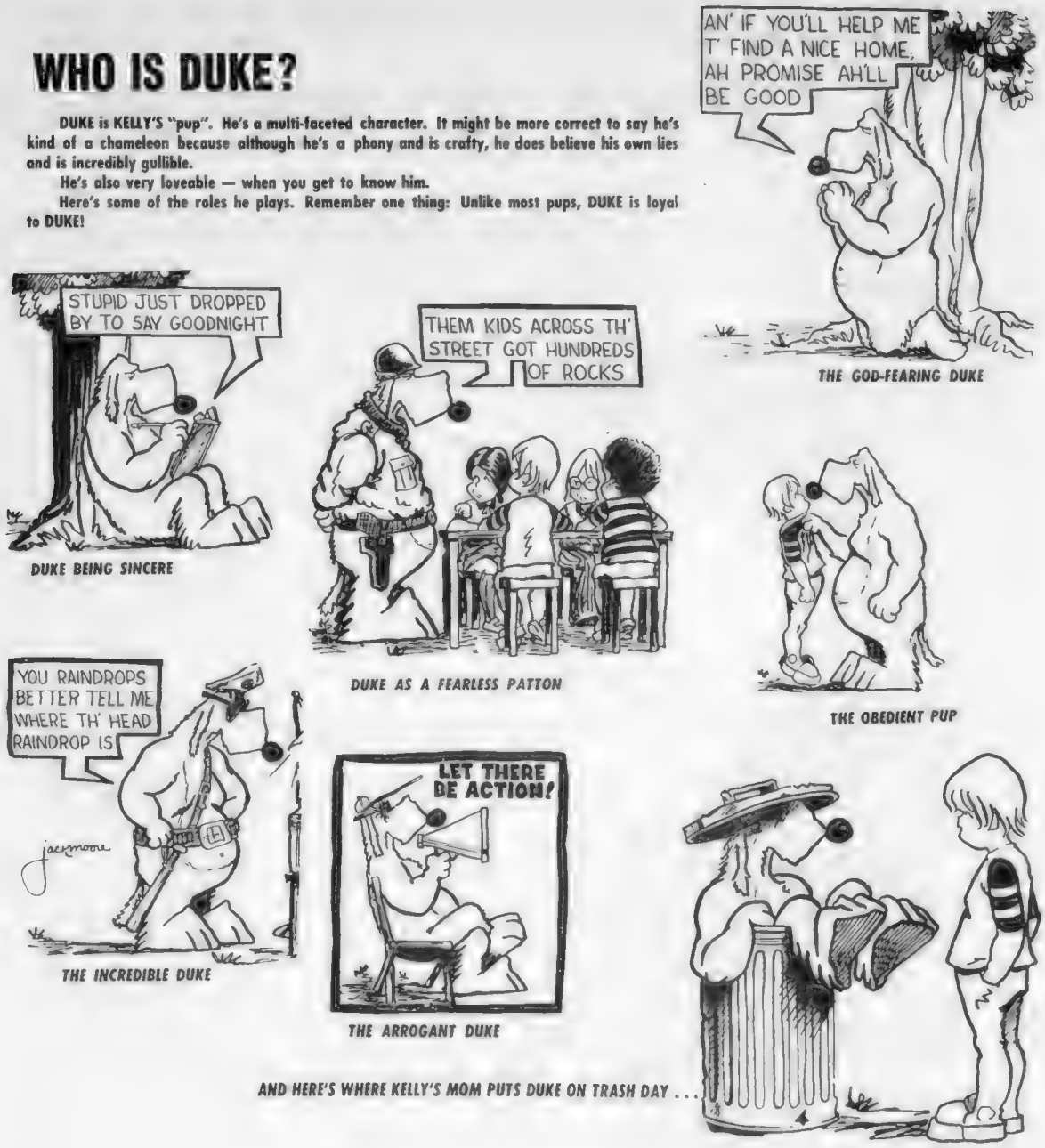
Another thing I thought about as a child was 'what are *people* doing here on earth?' I figured that trees are here for a purpose—they hold the ground in place. Cows are here to give milk for people. Trees are used to build houses for people—chickens lay eggs for people to eat but what are the people themselves here for? I remember getting into a deep conversation with a couple of my young friends about this and they thought my question was a pretty dumb one. But I still don't know the answer. As long as I can keep drawing on my childhood for strip ideas, I think I'll be all right.

To elaborate a little more on the 'idea' theme, I often keep a pad and a pen beside me and take notes as I read the newspapers, or watch a TV show. For instance I might jot down a phrase I read such as 'the Attorney General is calling for the mandatory death penalty for certain crimes' and maybe that will find its way into a strip one of these days. The made-for-TV movies are so uniformly bad that they are a good source of ideas for me. Often one of the characters will leave himself wide open with some remark he makes, and I'll immediately think of some logical funny follow-up line.

I get a lot of ideas just sitting and listening or talking with people when I go down for a coffee break in the newspaper cafeteria.

I suppose the majority of my ideas come when I'm sitting and sketching my characters, hoping that this doodling will cause an idea to pop into my head. Also in those few moments before I drop off to sleep at night, I often will pick up a pad and jot down a thought or maybe a complete dialogue. In cases where I'm afraid the idea will get away


IT'S GETTING CLOSE TO CHRISTMAS, DUKE
SOON THAT JOLLY OLD FELLOW WILL BE VISITING EVERY TOWN AND CITY SPREADING CHEER AND GOOD WILL
12/11
© 1972 UNIVERSAL PRESS SYNDICATE
WHAT?
YOU MEAN WE'RE HAVIN' ANOTHER ELECTION ALREADY?
WHAT ARE YOU DOING, BIG FELLA?
AH'M TRYIN' T' COME UP WIF A GOOD STRATEGY FOR MAH CHICKENS T' FIGHT THEM PUSHY DUCKS
© 1972 UNIVERSAL PRESS SYNDICATE
SO AH'M LOOKIN' AT THIS PROBLEM TH' WAY TH' PENTAGON WOULD
I WAS WONDERING WHY YOU HAD IT UPSIDE DOWN
11/29
DUKE, DO YOU KNOW WHAT IS THE MOST IMPORTANT PART OF CHRISTMAS?
12/20
OH SURE, BOY! EVERYBODY KNOWS THAT
IT'S BEIN' ABLE T' MOVE TH' BALL ON THOSE BIG THIRD DOWN PLAYS!
YOU CAN'T MAKE IT T' TH' SUPER BOWL IF YOU CAN'T MAKE FIRST DOWNS!
WHAT'S SANTY CLAUS BRINGIN' YOUR MOM AN' POP, BOY?
12/14
© 1972 UNIVERSAL PRESS SYNDICATE
WELL, ACTUALLY, DUKE, SANTA CLAUS IS THE CHILDREN'S VERSION OF CHRISTMAS
WHAT'S TH' ADULT VERSION?
I'M NOT SURE, BUT IT GIVES YOU A HEADACHE THE NEXT DAY


WHO IS DUKE?
DUKE is KELLY'S "pup". He's a multi-faceted character. It might be more correct to say he's kind of a chameleon because although he's a phony and is crafty, he does believe his own lies and is incredibly gullible.
He's also very loveable — when you get to know him.
Here's some of the roles he plays. Remember one thing: Unlike most pups, DUKE is loyal to DUKE!
AN' IF YOU'LL HELP ME T' FIND A NICE HOME, AH PROMISE AH'LL BE GOOD
THE GOD-FEARING DUKE
STUPID JUST DROPPED BY TO SAY GOODNIGHT
DUKE BEING SINCERE
THEM KIDS ACROSS TH' STREET GOT HUNDREDS OF ROCKS
DUKE AS A FEARLESS PATTON
THE OBEDIENT PUP
YOU RAINDROPS BETTER TELL ME WHERE TH' HEAD RAINDROP IS
jaymoore
THE INCREDIBLE DUKE
LET THERE BE ACTION!
THE ARROGANT DUKE
AND HERE'S WHERE KELLY'S MOM PUTS DUKE ON TRASH DAY . . .

from me by morning, I may work it all out right there in bed. Here's one of those bedtime doodlings for instance: there are 3 drawings of Duke on one sheet—one of him smiling, another with a mask on, still another with him wearing a farmer's hat with a piece of straw sticking out of the corner of his mouth. He's wearing a sweatshirt with his own picture on it with 'Baltimore chicken hounds' written around the picture. I've noted 'Chicken Hounds of America—Local 1198' I notice I have the words 'chicken wool' written down, and though I can't recall where I got that, it may stir up some thought some time. I'm afraid to throw these phrases out because the germ of an idea may lurk in some of them.

Incidentally, although I'm proud of the drawing, and the characters, and of the particular look the strip has, I think the writing is more important than the drawing in a humor strip.

Q: I think you wanted to add a few thoughts about your actual drawing of the strip, didn't you?

A: Yes. When I start drawing an OK'd strip idea, I begin to sketch out the characters and the action in the first panel on a sheet of typewriter paper. Let's say I've sketched Kelly and Duke. Maybe I'll like the drawing of Duke but won't be satisfied with the way Kelly is standing or the expression on his face. I may then take another sheet of typewriter paper and alter the boy. I'll go through this preliminary typewriter-paper routine with each of the panels, and I may wind up with quite a few sheets of paper in the process. Finally I trace the best sheet for each panel onto 3-ply Strathmore. Lettering is then roughed in, and I indicate where the borders around panels will be. Lettering is inked in, then the characters, etc.

I might mention one other thing about the panels in the strip. To begin with, after I had sketched in the figures and the backgrounds, I found that I didn't have enough room left to put the traditional borders around each of the panels and then to leave white spaces between each of them. So I got into the habit of having some of my figures overlap heavy borders which I added around two of the panels. I've kept to this method because I liked the fact that it seemed to give the strip a little bit of depth. Also I didn't have room for the traditional balloon shapes and had to make them square since less space was taken up this way.

Q: Do you make it a point to go out and talk with young people specifically to find out what they're thinking about?

A: In general I've got my ideas from things I've thought about *myself* over the years. We all had many of the same thoughts as kids and things don't change that much.

The RISE & FALL o

by ROY CRANE

Self-Caricature by Roy Crane

Because of the current shortage of newsprint, many newspapers have been cutting down the width of comic strips to 3-columns, fitting 4 comics to a page of their Sunday comic sections, and devising other ways of compressing features into smaller spaces. This has disturbed most of the cartoonists, including ROY (BUZ SAWYER) CRANE, who recently wrote the accompanying comments on the situation for CARTOONIST PROfiles. Roy has suggested titling his remarks—'The Rise & Fall of the Comic Strip' or "Crane's Thumbnail History of the Comic Strip'. Because of his high-standing in our profession, of which he has been a much-admired member ever since his creation of WASH TUBBS in 1924, we know his thoughts here will be of great interest to our readers.

Roy has said that legs are important in drawing action, and that it's difficult, for instance, to show someone running without showing the legs. Yet if the cartoonist includes the full figure which may be 6 or 6½ heads tall, the head will of necessity be so small that the expression on the face can't be done in any detail. Even with 4-column strips there can't be as much action as there used to be, and many stories have to be told with just two heads talking. If you show action in one panel, you almost have to have next to nothing in the other two panels. With ever-smaller sizes, demands are being heard for larger lettering which again cuts down on figure size.

Roy drew this strip especially for us to illustrate his point!

BUZ SAWYER
NO MORE FIVE COLUMN STRIPS, CHRISTY. MANY WHAT PAPERS ARE REDUCING ABOUT FROM FOUR TO THREE COLUMNS — THAT'S JUST FIVE INCHES WIDE.
BUT STORY STRIPS THAT REQUIRE MORE WORDS? I'D LOSE MY BREASTS AND LEGS.
THEY WANT LARGER LETTERING, TOO.
TO DRAW ACTION, MAYBE THEY'LL HAVE TO WRITE STORIES WHERE EVERYTING HAPPENS ON THE FLOOR.
©KFS
OR THEY MAY HAVE TO DRAW US ONLY 2½ HEADS HIGH, AS IN PEANUTS.
THERE GO MY BREASTS AND LEGS AGAIN!
Roy Crane
With very best wishes to Jud from Roy

L of the COMIC STRIP !!

1895	First Daily Strip
1905-20	Joke Era. . . .daily strips 15" wide (7 Cols.) Full Sunday Page.
1920-30	Development of continuities into story strips, adventure strips.
1930-40	DEPRESSION. . .Golden Age of the adventure strip. . .ALL THAT SPACE. . .wonderful fights, action, BACKGROUNDS! Publishers amazed that circulation doesn't drop. Publishers find readers want to know what will happen next in adventure strips. Throw out the Joke strips! Buy MORE adventure strips! Gratitude. . .papers kill goose that lays golden eggs, cut dailies to 6 columns. Cut Sundays to ½ page and tabloid!
1940-45	THE WAR! Comics play big part. Price of newsprint soars. Cut dailies to 5 columns. Cut Sundays to 1/3 page!
1945-65	U.S. Comics in the Louvre. . . .called ART! Cut dailies to 4 columns! HELP! HELP! They're after the old goose again! Cartoonists in serious trouble! Not enough space for adventure and story strip lads to get characters' feet into pictures. Not enough room for action shots. All strip artists go from 4-picture strip to 3-picture strip! Adventure and story strip guys have 72 fewer pictures to tell 12-week story. Readers squawk! Editors Squawk! Stories drag! Lose wallop! Gag strips take over the market. TV Competition.
1965-73	More troubles! Newspapers reduce size of the column which takes another chop out of comics. OFF WITH THE LEGS! Fewer action shots!
1973	STRIKES! Shortage of newsprint. They're after the old goose again! PAPERS GOING TO 3-COLUMN STRIPS!! Yes. . .THREE!! And demanding larger lettering! Gag strip fellows draw strip in only *one* Picture.
1974	Papers cut strips to 1½" deep. NO MORE BREASTS! Only heads are left. Last story strip folds! Last adventure strip!
1975	Papers chop comics to 2-columns.
1977	Papers chop heads off; leaving only the balloons.
1978	Polls show no one is reading bare balloons any longer. Editors wonder why. Last comic disappears.
1983	NEW ERA in American Journalism! Editors drop the news! TV blamed! Issues appear twice weekly. . .the supermarket special on Thursday, want ads on Sunday. Let us thank God we can still get the news on TV. Also sports, weather, recipes. In fact, EVERYTHING the newspapers carried except the COMICS!

SAID and DUNN

BOB DUNN

Famed King Features cartoonist, BOB "They'll Do It Every Time" DUNN, continues here the column of reminiscences he began in Issue #17 of CARTOONIST PROfiles.

Here are some more true stories about the great cartoonists of not so long ago which should be chronicled for the up and coming ink-slingers' awareness of the golden days of the funnies.

Milt Gross (Nize Baby), H.T. Webster (Timid Soul), Ernie Bushmiller (Nancy) and Dow Walling (Skeets), had an office or big room (I think "studio" is too pretentious) in the Grand Central building. It was what you'd expect a place inhabited by uninhibited comic artists to be: crazy murals all over the walls, a sign "Ladies Room" painted on the door; footprints on the ceiling and assorted drawing boards.

Work went on at all hours, usually late. One night the four cartooners came into the dark office after a happy dinner at the Palm Restaurant and before putting on the lights went en masse to their windows overlooking the Graybar building to inspect the field for any interesting goings-on. *WOW!* Jackpot! Across the way, at an angle of the next door building that the occupants thought assured privacy, was a tycoon wooing a lady of the moment.

The four peeping anatomy class post graduates all reached for Webby's high-powered binoculars at the same time. Milt Gross's practiced hand came up with them. Milt studied the scene and was able to make out the firm's name on the door (in reverse) of the one room business enterprise. Milt passed the glasses, grabbed a phone book, went out into the lighted hall, looked up the number of the firm across the way, came back in, and by the light of a match, dialed it. Sure enough the phone across the way began to ring. The wildly animated star performers froze. Whatever went through his mind the Lothario made his decision. Without disengaging but taking a few seconds to compose himself he picked up the phone—"Hello"

Milt's deep measured tones answered him:

"This is God. Ain't you ashamed?!"

Walter Hoban (Jerry On The Job) the first big league cartoonist I ever met, had an office with Harry Hershfield (Abie The Agent) Jack Callahan (Freddy The Sheik) and Tom McNamara (Us Boys). Harry, by the way, is in his 89th year, God bless him, and still going strong as the greatest storyteller since Mark Twain bounced belly laughs off the dais. (More about Harry in another issue).

Anyway, Hoban had a sense of the ridiculous that made him hazer-in-chief of his domain.

During the Depression, all kinds of peddlers, selling shoe laces, neckties or whatever would somehow get past the receptionist and into the cartoon room.

Hoban and Co. welcomed any interruption. The four would lay down their pens and listen to the peddler's sales pitch. Then Hoban would take over.

"To sell anything today you have to give something extra. So stand up on that table and sing us a song and tell a few jokes."

Most of them would do it in their eagerness to make a sale, while their audience sat deadpan listening to them. The boys always bought something but they got their money's worth.

I was reminded of the Hoban command performance by a commercial on TV for Shaeffer's beer. Where the new beer wagon driver is made to stand on a barrel and sing the Shaeffer jingle "the most rewarding feeling in this old world" and the rookie driver does it so well the older guys are dumbstruck.

So Hoban was forty-some years ahead of his time.

C.D. Russell (Pete The Tramp) was a warm-hearted, outgoing friend (he got me into N.C.S.), who was very gracious to younger cartoonists. Also he loved to talk, in person, or on the telephone at 3 a.m., when he'd had a few.

Clarence Delano, (as I called him) Russ Patterson, Charlie Biro, Bill Holman, Bob Montana, Dick Wingert, Al Posen and I went on the first overseas junket to Paris about 1952. On the plane over the talk turned to such lofty subjects as the Folies Bergere and kindred subjects. All that is, except C.D. and Russ Patterson. C.D. was bending Patterson's ear about baseball with Patterson trying to look interested but not succeeding. I went over and sat with C.D. to give Patterson a chance for a breather.

A few nights later at the Hotel Littre, most of the guys hit the hay early. C.D. stayed in the lobby looking for somebody to talk to.

The phone in my room rang me out of a deep sleep. I answered and it was C.D. calling from the lobby.

"Get up and get right down here. Have *I* got *somebody you'll* want to meet?! Hurry up!" and he hung up!

In my sleepy condition I somehow got the idea that C.D. had Lana Turner or some like beauty downstairs. Lana was in Paris at the time.

I took a quick shower, a shave and put on a clean shirt, donned fresh slacks and jacket and made for the elevator to meet C.D. and Lana.

But alas! No Lana nor Lana stand-in. Instead C.D. had in tow an eight foot Ethiopian.

C.D. made the introduction. "Bob, you're the only one of the guys who likes sports! I knew you'd want to meet *Sweetwater Clifton, Star of the Harlem Globe-Trotters.*"

More memories of that first N.C.S. European tour. We needed a skit to replace an illustrated song we used to do "I Wonder Who's Kissing Her Now," with a big cartoon for every line—the iceman for the first lyrics, an Indian saying "How" for the second line etc. The censors killed the skit because it might make the servicemen worry about home. And I agreed with them.

So we came up with a brand new act. "How To Draw The Female Form When You Haven't Got A Model." All the cartoonists would stand at their easels. A hat rack was brought out. Al Posen would arrange the strands of a mop on a balloon to form a face at the top of the hatrack. A coathanger was hung for the shoulders. A pillow tied in the middle went below the hanger for the wasp-waisted torso. Two plastic legs (we'd bought them in a stocking store) were put where legs ought to be. Wire glove forms with rubber gloves were hung on

the coathanger for arms. Then Al Posen would bring out two big balloons. The audience would start to whistle as they jumped to the conclusion that the balloons would serve as models for boosooms. The big finish came when Al tied the balloons to the rubber glove as the cartoonists finished drawing a flat chested girl holding two balloons on a string floating over her head.

Al Posen was a worrier. He personally took charge of the props. So the biggest laff of the tour was to see Parisians stare at the crazy American carrying helium inflated balloons and a pair of plastic legs along the Champs Elysees.

Happy days, Alvin.

Russ Westover who drew "Tillie The Toiler" started as a sports cartoonist in California. "Tillie" was a copy of "Somebody's Stenog" by Hayward. "Tillie", the copy, became bigger than the original. Westover moved to New York and put in regular hours 9 to 5 at King Features. He looked like a banker and carried a cane. He was also the tightest guy who ever lived. I did two weeks of lettering for him and he tried to pay me off with a Philly cigar.

During the N.Y. World's Fair of 1939, a group of King cartoonists were to draw their characters on a big, single piece of illustration board for newsreel and still cameras. Bugs Baer was master-of-ceremonies. Publicity man Dick Hyman was running the junket. The cartoonists were George McManus, Otto Soglow, Jimmy Hatlo, Ripley, Ad Carter and Westover.

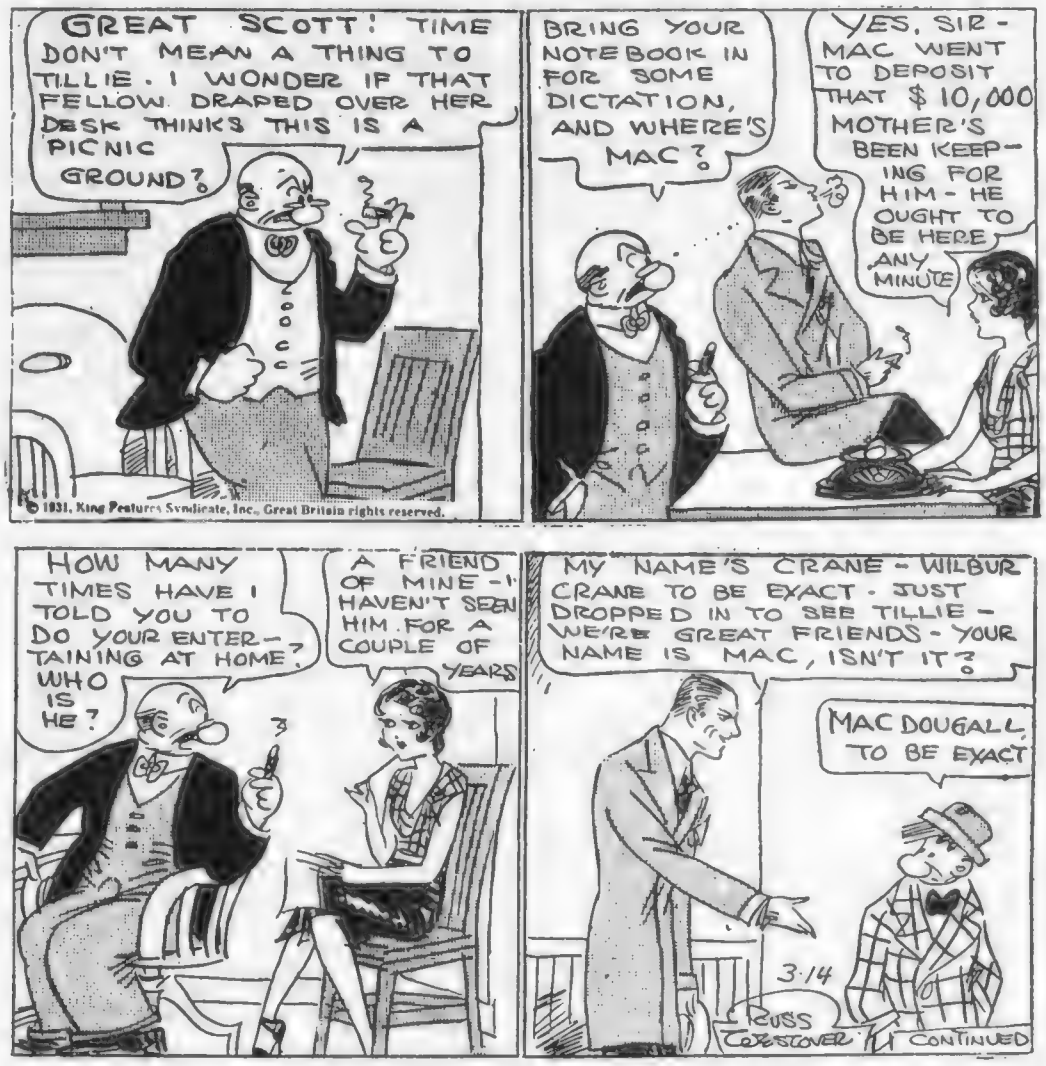
It's always a problem as to who will go on first. Since early vaudeville the star was saved for last.

Hyman and Bugs were happily surprised when Westover offered to do his stuff first. Bugs introduced him and Westover began to draw. The illustration board was four feet tall and three feet wide. As the cameras began to grind, Westover covered the whole drawing surface with a giant head of Tillie and signed his name a foot and a half high. The other cartooners had to draw around the edges. Their work looked postage stamp size and the signatures couldn't be deciphered.

Joe Connolly, Westover's boss, threw a luncheon in the Waldorf just to see the nickle-nurser in action. Ten King feature cartoonists including Westover were invited. They were all in on the gag which was to be pulled except Westover. After cocktails and a sumptuous lunch, George McManus asked if King Features was paying for the lunch. Connolly said "No," but that he'd pay for it personally. The guests all demurred. Milt Gross said they's all chip in. Chic Young had a better idea. They'd put all their names in a hat, draw one out and that name would pay the check. Everybody voiced their okay except Westover who was mentally figuring the odds. Milt Gross made out the slips eleven of them—all bearing the name Westover. The slips were folded and put in a basket for the rolls. McManus held the basket high and a waiter was asked to pick the unlucky number.

The waiter dipped in, drew out a slip and handed it to Joe Connolly. The bossman unfolded the billet, paused dramatically and announced: "Our host for today is none other than (pause and a look around) *Russ Westover*." Amid cheers and happy razzberries, Westover, visibly shaken, excused himself to go to the gents room. Instead he got his hat, coat and stick from the checkroom saying King Features Syndicate was taking care of the tip and hurried out of the Waldorf. He never came into the office again. He worked at home thereafter. Later he moved to California where he died a multi-millionaire. ●

This 'Tillie the Toiler' strip by Russ Westover is the first of a continuity reproduced in Issue #3 of Woody Gelman's 'Nostalgia Comics'.


GREAT SCOTT! TIME DON'T MEAN A THING TO TILLIE. I WONDER IF THAT FELLOW DRAPED OVER HER DESK THINKS THIS IS A PICNIC GROUND?
BRING YOUR NOTEBOOK IN FOR SOME DICTATION, AND WHERE'S MAC?
YES, SIR - MAC WENT TO DEPOSIT THAT $10,000 MOTHER'S BEEN KEEPING FOR HIM - HE OUGHT TO BE HERE ANY MINUTE
© 1931, King Features Syndicate, Inc., Great Britain rights reserved.
HOW MANY TIMES HAVE I TOLD YOU TO DO YOUR ENTERTAINING AT HOME? WHO IS HE?
A FRIEND OF MINE - I HAVEN'T SEEN HIM FOR A COUPLE OF YEARS
MY NAME'S CRANE - WILBUR CRANE TO BE EXACT - JUST DROPPED IN TO SEE TILLIE - WE'RE GREAT FRIENDS - YOUR NAME IS MAC, ISN'T IT?
MAC DOUGALL, TO BE EXACT
3-14
RUSS WESTOVER
CONTINUED

David Pascal

A new frontier was opened earlier this year when the Graham Gallery in New York held a 'first-of-its-kind' art show—COMICS PAINTINGS by DAVID PASCAL. Pascal has had long experience in selling cartoons to commercial markets—magazine cartoons in most of the major magazines, humorous illustrations in N.Y. Times Sunday sections for years, illustrations for books. Interspersed with these cartoon activities, he's had one-man painting shows here and abroad. Now he's reached the point where he wants to express his thoughts and ideas by combining the two arts. Following are some of the things he told CARTOONIST PROfiles about this revolutionary type of art. We should add that some of the inspiration which started David in this direction resulted from his long-time familiarity with some of the trends in European art. He's the Foreign Affairs Chairman of the National Cartoonists Society, is the American representative of 'ICON', the International Comics Organization, and has been very active at comics congresses in Brazil, Argentina, France, Germany, Italy, etc. Recently he was co-editor of 'The Art of the Comic Strip', a beautiful hard cover volume published by the Graphis Press in Switzerland. Our principal regret is that we can't reproduce the colors of these paintings, many of which are of huge size (For instance—8 feet long by 5 feet high).

David's Graham Gallery show traveled to the Museu de Arte de Sao Paulo, Brazil, during October, and is being exhibited at the Museu de Arte Moderna de Rio de Janeiro from November 6 to December 6. From there it goes to universities, museums and galleries in the U.S. and in Canada, and plans are underway for exhibition abroad. David will lecture in connection with some of these shows.

David Pascal, at the right, with Mr. & Mrs. Burne Hogarth.

Q: You've been both a painter and a cartoonist for a number of years, David, and, until now, no one seems to have combined the two arts. Could you say something about your reasons for merging the two?

A: First of all, let me say that I was always interested in painting *ideas*, rather than in representing some object realistically. I feel that the camera can do that better than any artist can. And it seemed to me that the graphic language that we cartoonists have developed over the years was the right one to use in getting over *ideas* in paintings. We cartoonists work in a very deep emotional sense, and though the final product we come up with is generally a funny gag, the cartoon often represents a profounder truth at the same time and it's this quality that I'm trying to emphasize. There are incredible puzzles in the world, and I guess I feel the same joy a mathematician does in solving a problem, when I think I've done a pretty good job in representing some philosophical idea graphically. Ideas such as the role of chance in one's life, the very idea of existence, why we're here, etc. Up to now, most of these deeper thoughts about life seem to have been expressed by the world's writers, but there's no reason why artists shouldn't also come up with some depth of thought and express ideas in a graphic way. We seem to have been controlled by writers while, for me, the 'word' is only a symbol of the picture. Man understood pictures first yet our total outlook in life has been controlled by writers. Many people feel much more deeply in pictures than they do in language. In this connection I remember once, at a Comics Congress in Italy, attacking some university people who were testing children with material prepared from a purely literary point of view rather than from a graphic point of view.

Now that my son has grown up, and I have greater freedom than I did previously, I draw and paint more to suit myself and to express what I deeply feel, and less to conform to the requirements of the commercial markets. I feel that finally one has to come to

A light, cerulean blue is used in the background here. The trousers are pale rose, the shirt purple, the hands and face yellow, the statue white, and its base is outlined in black.

grips with one's own thoughts about the world, and I now have the urge to express them graphically. In the commercial field we cartoonists always censor ourselves because some idea may be anti-religious, too sexy, or have some other touchy slant which will keep it out of certain markets. I'm now trying to push forward into some of these taboo areas, as well as into more philosophical ideas.

The comic artist evolved the first really graphic language which everyone in our country could understand. It might amuse you to hear that I've seen older Europeans look at a cartoon balloon enclosing the letters 'Z-Z-ZZ' and not know what they meant, while Americans in the same group immediately recognized the cartoon symbol for 'sleep'. Why not use this comic grammar to express the qualities of American life, and employ these symbols to represent ideas? Some of the really fine comic book artists, in their portrayals of various super heroes, have done a very effective job of projecting the incredible action, the zoom, the violence which confronts us every day in a city like New York!

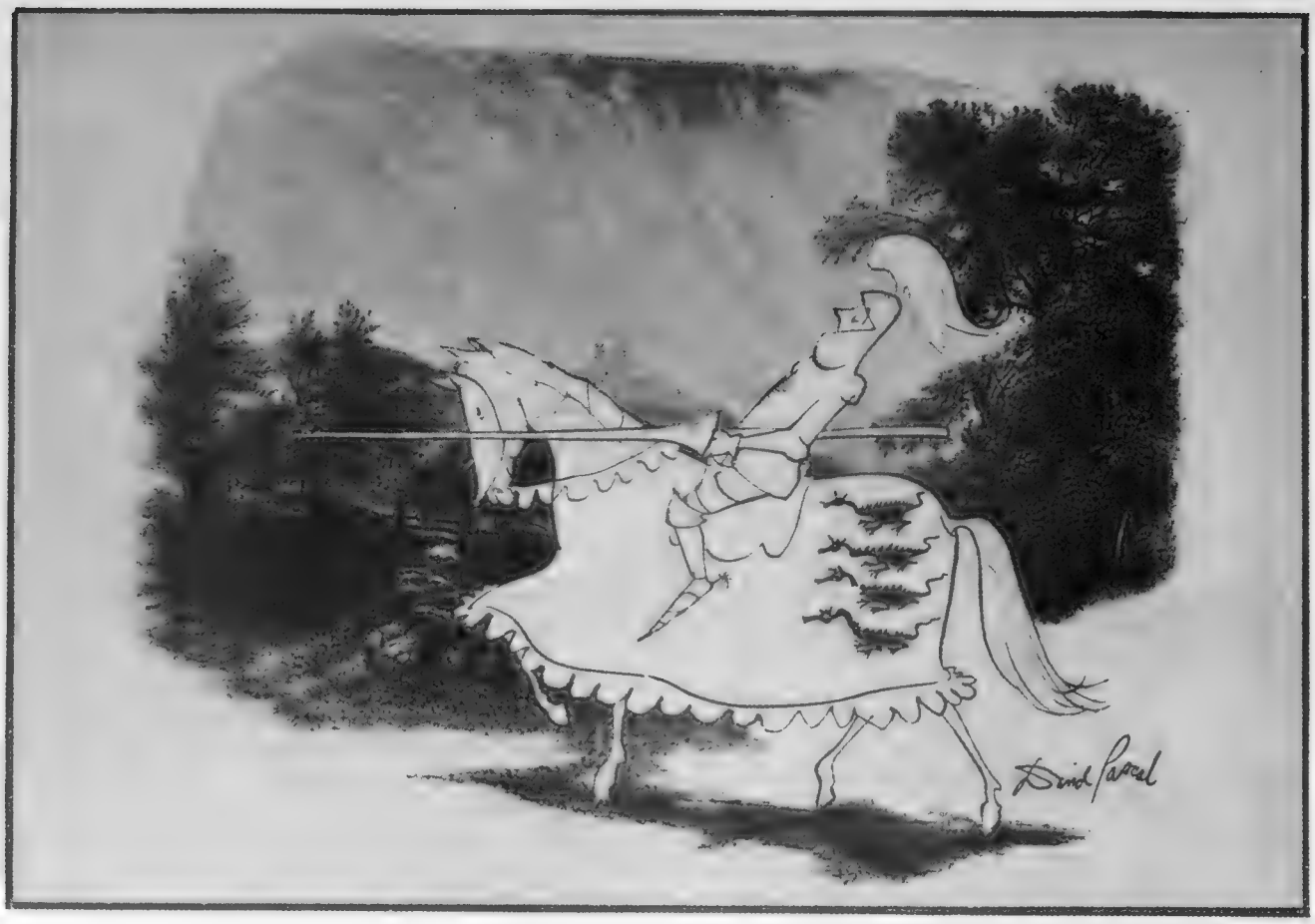
Incidentally, these comics paintings of mine are entirely different from 'pop art' which has been concerned with copying ben day patterns in giant size, or with reproducing only some of the superficial aspects of the cartoon.

Q: Will you say something about some of the thoughts and ideas you were trying to express in the painting which carries the words 'Hey lookit da funny statchoo', as well as some of the others?

A: The figure is pointing at a piece of modern sculpture which is an abstraction of a man running. The fact that the character is making fun of it reflects the thought that most people think it's O.K. to streamline an airplane, or an auto, or even a household object, but become very uptight when an artist distorts the image of a human being. The man in the painting, we realize, looks very much like the statue that he's making fun of.

Another idea expressed here, and one which isn't as readily discernible, is that the tremendous reaching of the figure represents a kind of yearning. We yearn for all the very modern and

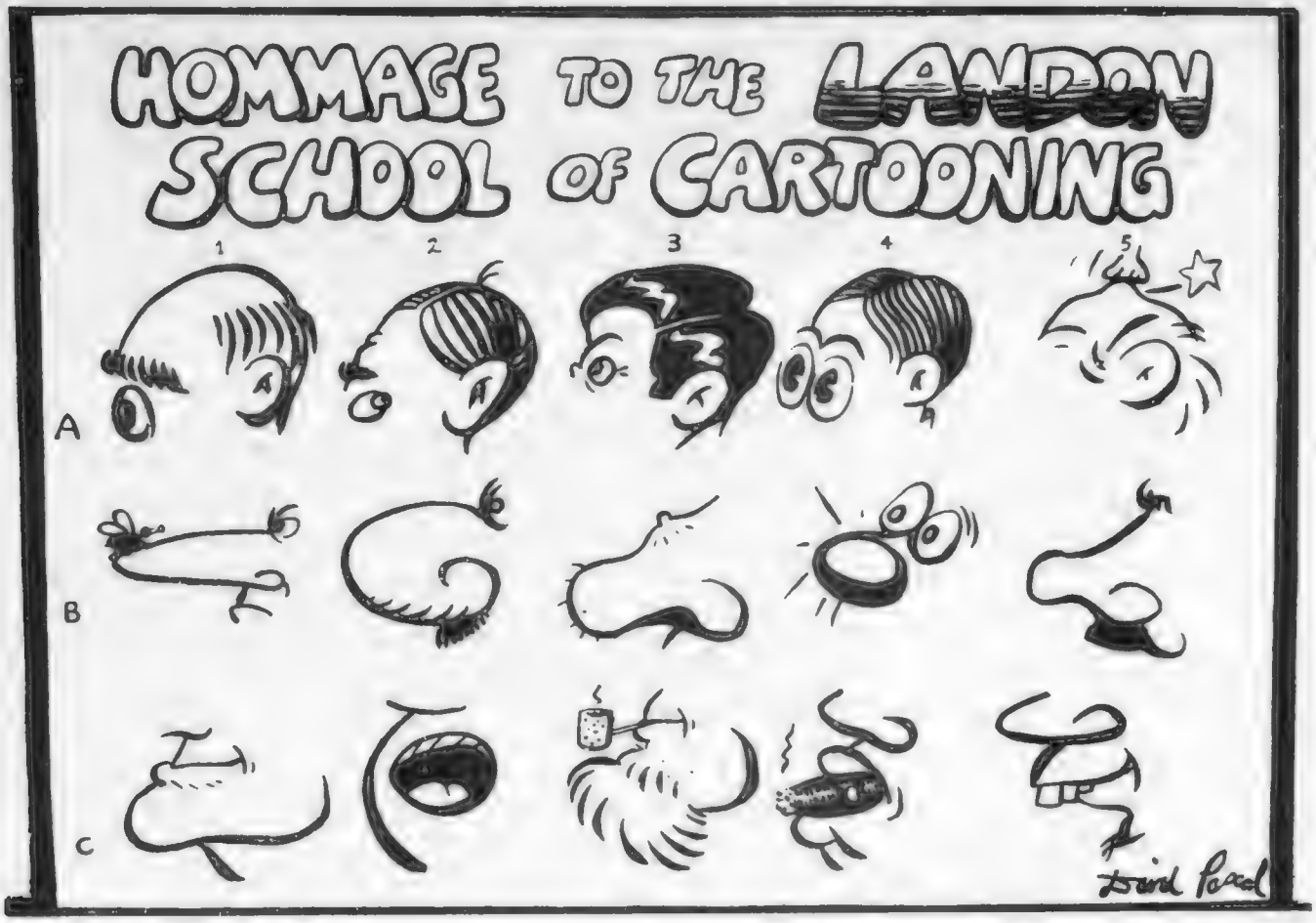
Tan background, the big figure is cadmium yellow, there's an earth-red table, and the figures have burnt umber outlines.



Saturday Evening Post Cartoon by David Pascal.

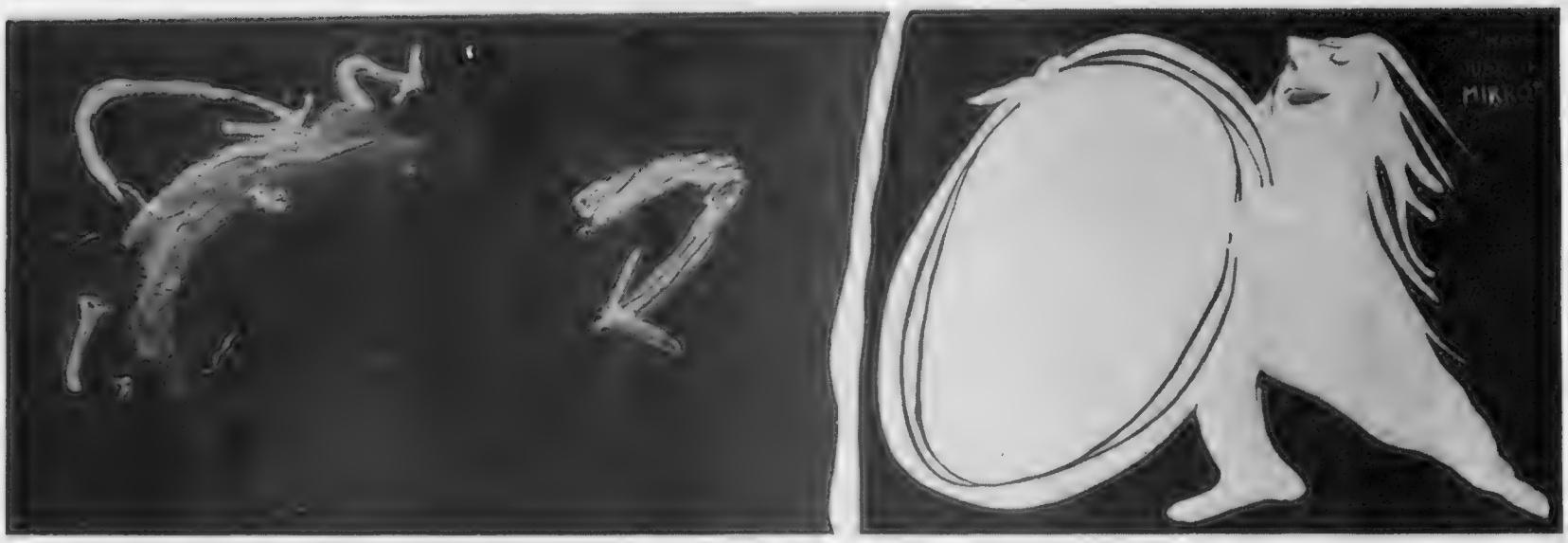
Drawing by David Pascal
© 1958 The New Yorker Magazine, Inc.

The figures here are in soft rose against a black background.



During the 20's the Landon Correspondence Course in Cartooning was the most famous course of that era.

Pascal's thought here is that Americans, with their multi-ethnic roots, tend to be self-conscious about those roots. But he concludes that all human beings are rooted in the essence of just being human beings. He has used the colors of the American flag here—red background, blue earth, white figures.



There are intense reds and oranges in the panel on the left with the figure accented in cadmium yellow. The mirror is an intense, light cadmium yellow on an earth-green background, and the figure holding it is a pale venetian red.

advanced ideas in medicine, in transportation, and in things for the home, yet we tend to ridicule the people whose ideas and concepts are responsible for them.

The painting with the words 'What's good today?' is one of the earlier experiments in which I just wanted to represent the avarice of those misshapen people who never get enough to eat or consume in life.

Comics are a form of American expressionism, and I guess you'd define 'expressionism' as 'a highly intense emotional art which uses distortion of an enormous order to achieve its goal'. In the painting, "I'm looking for an enemy", I wanted to convey a harried, intensive person, eaten up from the inside, and the shocking reds and oranges I used on him grate against the pink used on the character holding the mirror. My thought here was that 'sometimes you're your own worst enemy'.

In the painting "We're part of the wasted generation", I used almost day-glo colors. At one time I wouldn't have dared use colors like these, but they were used here to indicate the new garbage of our civilization. The two men can be any that the viewer wants to make them—people of two different races, university people, what have you. The colors I used on the buildings for contrast, in the background, almost come out of classical German expressionist painting. I used acrylics here, incidentally, and put them on very flatly.

In the painting where the first character says, "Ha,ha, all legs and no body", the fact is that we tend to think the other fellow is peculiar if he isn't like us. I used black and pink, almost as in an aquatint, and tried to get a muted, mysterious quality that would be somewhat pensive in a way.

Each of these paintings represents a problem posed, and then solved, as far as I'm concerned. Some of the problems were in concept, in color—some were in the translation of stylistic values of comics. Some of these problems demanded two or three pictures to resolve them in my own mind, and since this was all very experimental for me, I couldn't go ahead until I had a solution along every step of the way. ●

A very dark, blackish umber background here. Figure on left is in ochre with a raw umber garbage pail. Light values of pale blue on right-hand figure. The strewn garbage is intense yellow, magenta, and chartreuse, with background buildings in earth-red.

CHESTER COMMODORE

by John D. Stevens

Dr. Stevens is associate professor of journalism at the University of Michigan, where he teaches a graduate seminar on history of the comics. His writing on comics includes an article on "cut-outs" in CARTOONIST PROfiles #17.

Chester Commodore

Chester Commodore of the Chicago *Daily Defender* is probably the only black in the United States producing a daily editorial cartoon. His work appears not only in his home paper but in the other Sengstacke Newspapers in Michigan, Kentucky, Georgia, Pennsylvania, and Ohio.

He also was the last of four cartoonists to produce the longest-running strip ever to appear in a black publication, "Bungleton Green." The strip ran from 1920 to 1963 and was resurrected briefly in 1968. Commodore finally gave it up under the other art duties at the *Defender*.

Born in 1914 at Racine, Wisconsin, Commodore says that as long as he can remember, he has been expressing himself through drawings. "My grandmother's dining room table was my drawing board and my uncle, John Prophet, was my teacher," he says.

His entry into art was not easy. When he moved to Chicago, he found the art classes at Tilden Technical High School too full to accept him, so he kept sketching while doing garage work, chauffeuring, portering, cleaning and mechanical work on cars, planes and trains. He finally was hired in 1948 by the then-weekly *Defender* as advertising layout artist and gradually added

Bungleton Green
WHY SO SAD CASEY?
JUST THINKIN' ABOUT A FRIEND OF MINE WHO WAS KICKED OUT OF HIS HOME!
I HEARD HE HAD HIS TWO SISTERS LIVIN' WITH HIM AN' ...
... HIS WIFE FOUND OUT HE WAS THE ONLY CHILD!

more and more editorial department responsibilities.

Soon he was in charge of layout for the entire paper and at various times created or continued five separate cartoons, a full-page illustration, three panel cartoons and "Bungleton Green." He also took over the editorial cartoon. The paper became a daily in 1956, and Commodore maintained the strip until 1963, when he left the paper, reviving it upon his return in 1968.

"It was not too long after my return that being overburdened with other art duties necessitated my parting with Bung. I have a center spread of pictures to do daily, besides a daily editorial cartoon," he says.

He also has drawn court illustrations when cameras were barred and made many appearances on radio, television and at benefit programs. The daily political cartoon remains his central task, and while the *Defender* always has been strongly Democratic, a request for one original came recently from Herbert Kline, President Nixon's Director of Communications.

Commodore is especially grateful to Herblock, Bill Mauldin and Fischetti for advice and encouragement.

"Bungleton Green" first appeared in the *Defender* on November 20, 1920,

Bungleton
GREEN
GOOD MORNIN' SAM!
MAN...YOU CAN SURE TELL HE GOT UP ON THE WRONG SIDE OF THE BED THIS MORNING!
HE'S WEARIN' HIS WIFE'S SHOES!
Bungleton
GREEN
OH BUNGLETON... ...YOU DANCE SO GRACIOUSLY!
OKAY... ..GRACIOUS
LOOK...EVERYONE HAS STOPPED TO WATCH US!
THEY HAD TOO!
THERE WASN'T ENOUGH ROOM!

the brainchild of the paper's editorial cartoonist, Leslie L. Rogers. Bung's first words were prophetic: "Blowin' in town with no jack is kind of tough." He spent most of the next 43 years broke and "on the hustle," although at various times he was an eccentric millionaire, a small businessman, and even a space commando.

Rogers drew the strip until 1929, when Henry Brown took over. In 1934, Rogers resumed the authorship, handing it over during World War II to Jay Jackson. Jackson changed it into an adventure strip and at the same time drew "Speed Jaxon" about a black pilot. Jackson moved to California because of his health but with his wife continued the strip along with some other art features for the *Defender*. His widow continued "Bungleton Green" briefly, finally returning it to Brown.

In April, 1954, Commodore fell heir to the strip and to Jackson's other creations, "So What?" and "Prof. Doodle." ("Speed Jaxon" flew off into the blue when the bloom went off adventure strips.) Commodore continued "Bung" and the two panels daily until 1963.

"Bungleton Green" was the longest-running and probably the most popular strip ever to appear in a black newspaper. Chester Commodore is proud of his association with the historic strip. ●

Bungleton
BUNGLETON GREEN
HI THERE JIM! CHRISTMAS SHOPPING ALREADY?
NO! THESE ARE GOIN' AWAY PRESENTS!
DIAPER SERVICE
675
I DIDN'T KNOW YOU WERE LEAVIN' YOUR JOB?
I'M NOT! IT'S JUST THAT YOUR NEIGHBOR DECIDED AFTER TWELVE KIDS... THEY WEREN'T GOIN' TO HAVE ANY MORE... SO...
...THEY GAVE A GOIN' AWAY PARTY FOR ME!
DIAPER SERVICE
SAY... CIGARETTE MAN! I LOST MONEY IN THAT THING AGAIN!
DO YOU SMOKE?
OH?
WHY IS IT YOU ALWAYS HAVE TROUBLE WITH THE MACHINE?
THAT IS FUNNY POTTER...
...CIGARETTE SMOKERS DON'T HAVE ANY TROUBLE!

Photo by Hugh Stovall. Courtesy Atlanta Journal-Constitution

Ed Dodd

MARK TRAIL has been a successful strip for a long time—27 years to be exact—and its creator, ED DODD, is a man of very wide-ranging interests, as our readers will learn in the following story. Recently we asked him a number of questions, and because his answers were so interesting and so complete, we're printing them in their entirety here. MARK TRAIL is distributed by the PUBLISHERS-HALL Syndicate.

Where Did You Get The Idea For Mark Trail?

I had spent a great many years as a kid in a boys' camp run by Dan Beard, founder of the American Boy Scouts, who was also a wildlife artist and writer. I had also hunted, fished and camped all over the United States and heard a lot about conservation from famous outdoor people who visited Beard's Camp. So I knew a lot about nature, the outdoors, hunting, fishing, camping and ecology.

I had been doing a one panel humor strip for United Feature Syndicate and it was anything but a success so I cast about for an idea around which I could build a strip. There were many false starts but eventually, after trying espionage, teen-age and farm strips, which were turned down, I hit upon an outdoor conservation—natural history—adventure strip. That was MARK TRAIL.

How Did You Hit Upon The Name Mark Trail?

I submitted ten different names for the strip to the Syndicate after the contract was signed. Several of us sat around and discussed each name; one of them being Mark Trailer. It seemed the best suited since it carried the connotation of a blazed trail and the outdoors and finally someone suggested we drop the "er" and settle for MARK TRAIL. I've always been happy with the title.

Did You Actually Have A Model For Mark Trail Or Is He Purely A Figment Of Your Imagination?

I had a preconceived idea of how I wanted him to look—that is, partially. I didn't want him to be a muscle man or too handsome since I felt the average man reading the strip could relate better to a character of rugged, but homely looks. I wanted him average height (6 feet), sinuous and typical of the healthy American outdoorsman.

Later, when I was actually beginning to draw Mark I met a young fellow—a neighbor actually—who looked the part and I made hundreds of drawings of him.

Incidentally, he's now a prosperous gentleman farmer living outside Atlanta on 500 acres where he raises cattle and race horses.

As far as Mark's character is concerned I wrote his entire life's history up until he first appeared in the strip and I have never deviated from it nor has Mark's philosophy—or the philosophy of the strip—changed in all these years.

Naturally, as in all strips over a long period of time, there is some superficial change in the looks of the characters but basically Mark and his friends look the same.

Your Strip Obviously Carries A Message. Do You Give More Thought To This Than To The Story Line?

No. MARK TRAIL carries a message relating to conservation, natural history and the pleasures of outdoor living but the message is always subordinated to the story or plot, which must, above all, be entertaining. I've always thought that we cartoonists are in show business and I hope I never forget it. Unless the reader is entertained—and I emphasize *entertained*—he won't bother to follow the strip and, as a consequence, any "message" we might wish to import is lost.

What I try to do in writing a sequence is to let the "natural history" information flow into the story line naturally—without force—and hopefully, also use the bit to move the plot forward. I am, of course, speaking of the daily. I'll discuss the Sunday MARK TRAIL in another paragraph.

And at times when I feel strongly about some conservation problem facing the country I will take a stand. For instance, I think at the moment the U.S. Army Corps of Engineers is overdoing its big-dam reservoir-building program to an alarming degree and in a story I am writing at the moment I am, in a mild way I admit, condemning this.

Most of the positions I take on conservation fights, I think, are sane, sound ecologically and I hope for the best. So far I have been attacked by relatively few, some of my critics, I am afraid, are motivated by emotion rather than intelligence.

Where Do You Get Your Story Material?

By reading the weekly news maga-

AFTER LEARNING THAT MARK TRAIL IS FISHING AT HARD ROCK FALLS, RIP ROARER RACES HIS CAR TO THE CREST
ED DODD 7-6
THE ROAR OF THE FALLS PREVENTS MARK FROM HEARING RIP APPROACH
TRAIL, TURN AROUND!

zines, the daily newspapers, all the outdoor periodicals, by travelling a great deal and by talking to guides, forest rangers, ecologists and people who live in the outdoors.

Some of my plots are built around stories outdoor people have told me or some of the small adventures I've had during my fifty years of roaming the woods in all corners of the United States and parts of Canada.

Few lay people are able to give me a complete plot since they do not understand the requirements of story telling but occasionally, as I said above, they will offer a "bit of business" on which a story can be built. Unfortunately, this doesn't often happen.

Getting fresh plots that fit the MARK TRAIL philosophy is sheer sweat and always has been.

What Exactly Is Your Modus Operandi On The Mark Trail Daily?

As soon as I complete a plot—or I should say written a sequence—it is sent to New York to the story editor of Publishers-Hall Syndicate where it is criticized and returned. At this point, my two associates, my secretary and I get together and discuss the suggested changes made in New York. If they seem to tighten the plot and help the story we use them if not, they are ignored. I have the final say about these changes but I find many of the suggestions are excellent, bearing out the old saw that two heads are better than one. And, of course, the people in my studio help a great deal in our story conferences.

Let me say, in passing, that these plots are complete—not in every detail—but basically so that I know where the story is going and how it will end. I also know my characters pretty well, going so far at times as to write out a rather comprehensive outline of their life's history, traits, peculiarities and basic philosophy. I try to write to a large degree from character which I think is better than fitting character to a plot. Actually, good characters with strong traits *make* plots themselves.

After the sequence is complete the story is broken down into weeks hopefully with a cliff-hanger on Saturday (but not always if it looks artificial and too forced). This complete outline of the weeks' scripts with dialogue, scenes' descriptions, etc., is once more sent to New York where it is again criticized. When it returns we make any changes we think advantageous and lay out the strips in rough sketches and dialogue (or boxes as the story may require). It is here we read the week over carefully to give the dramatic impact, the composition, the authenticity of natural history or outdoor equipment (like snowshoes, which differ in different parts of the country.)

Finally, after we are satisfied, the inking and lettering begin.

As a rule strips are mailed on Friday afternoon. (Two Sunday pages are mailed every other week).

The Mark Trail Sunday Page Is Not A Continuation Of The Daily Story. Why Is That?

As most professional cartoonists know there are papers that run only the daily, there are papers that run only the Sunday and others that use both daily and Sunday. This poses a problem for the creator since he either has to recap for the daily readers who do not see the Sunday or leave a gap in his story. Or he has to bore the reader with material he has already read.

In the case of *MARK TRAIL* we were lucky in that MARK TRAIL is a natural history-conservation feature and a Sunday page on natural history, entirely independent of the story, is a natural. It fits into our program beautifully and I might say has been most successful.

It is used a great deal in school rooms for educational purposes and has been praised by biology teachers both in grammar and high schools, even by some biology professors in colleges.

One thing unique about this page is that it has to be colored accurately according to the dictates of natural history rather than haphazardly at the whim of the artist or just for aesthetic reasons. For instance, a wood duck must be drawn and painted accurately or I catch hell from naturalists and sportsmen around the country. And this is as it should be.

How Much Actual Training Have You Had?

I suppose you mean as an artist. As I mentioned earlier, I have always drawn cartoons since I was a kid in

YOU CRUMMY BUM!.. YOU TRY TO BREAK UP MY HOME... TRY TO SHINE UP TO MY WIFE...
YOU RUIN MY BOY'S LEG... MAKE A CRIPPLE OF HIM...SO HE'LL NEVER RIDE A LOG!
ED DODD 7-7
YOU LOW-DOWN NO GOOD TRAMP!!

grammar school. I also drew for publications at Georgia Tech where I had a disastrous career as a would-be architect.

And Dan Beard, as mentioned before, gave me a great deal of criticism and help. (He had been an instructor in the Art Students' League about the time it was founded).

I managed to go to the Art Students' League night classes two years and studied anatomy and composition under Bill McNulty, who was a first class teacher of illustration.

I would say, however, that I've spent as much or more time studying writing than art. I took a long and expensive (for me at the time) course in story writing by correspondence from a very fine teacher, Thomas Uzzell. He helped me a great deal and actually criticized some of my first MARK TRAIL sequences.

And, of course, the hunting and fishing and camping trips to the far flung corners of the country gave me great background training for the type of strip I do. I have a retentive memory and I also made, on those trips a great many sketches and notes and I absorbed the "feel" of the outdoors which I try to pass on to readers of the feature.

I spent a number of years in Wyoming on cattle and dude ranches and I've had the satisfaction of having old cowboys tell me "the gear is jus' right". This meant a lot since I am a stickler for correct detail in the drawings.

You Have Mentioned Your Associates. Will You Tell Us About Them?

Tom Hill, who does the MARK TRAIL SUNDAY PAGE, is one of the top-flight animal artists in the country. Besides that he's an authority on natural history in all its aspects and has a remarkable store of wildlife information filed away in his mind. Tom is one of those naturally talented artists who seems to have been born with a pencil or brush in his hand. He's been with the feature twenty-seven years.

Jack Elrod has been with us twenty-five years and he is an expert on outdoor equipment of all kinds. Guns, canoes, traps, dog sleds and their use are important in a feature that claims authenticity and Jack keeps an eagle eye on all these items. He's a first class cartoonist.

We do a one column feature called MARK TRAIL'S OUTDOOR TIPS, which gives advice to the hunter, fisherman, camper and boater and Jack handles this and does a great job with it.

Barbara Chen, an art graduate of the University of Georgia and, besides being a secretary, is a master letterer and does all the work on the Sunday page and the daily strips. Mrs. Chen also helps with story criticism, gives advice on women's clothes and, best of all, gets us straightened out when we write something about women or girls in the strip that is foreign to their way of talking and thinking.

Milt Caniff would have loved to have Barbara Chen as a model when he was doing those beautiful Chinese girls some years ago.

Will You Describe Your Studio And Home?

My home, built of field stone, glass

The 'Mark Trail' Studio. L to R: Ed Dodd, Jack Elrod, Tom Hill.

and Carolina cypress, and my studio are all together. The studio, on the upper level, was designed for a cartoonist and has been most satisfactory in every way. It has a north light and measures about sixteen by thirty-five feet. Adjacent to it is a "reference room" where we keep outdoor magazines and little used files.

Down the steps from the studio the living room spreads out into a large space, thirty by fifty feet with an eighteen foot ceiling. Two of these sides are solid glass and the floor of stone. There is a fireplace accommodating six foot logs and a rock chimney that rises, like a cathedral column, nineteen feet to the ceiling. The house is decorated with many kinds of outdoor equipment; some of which we use as models in the strip. There are guns, saddles, Navajo rugs, Indian baskets, buffalo heads, horns of different animals and pictures collected over many years in the outdoors.

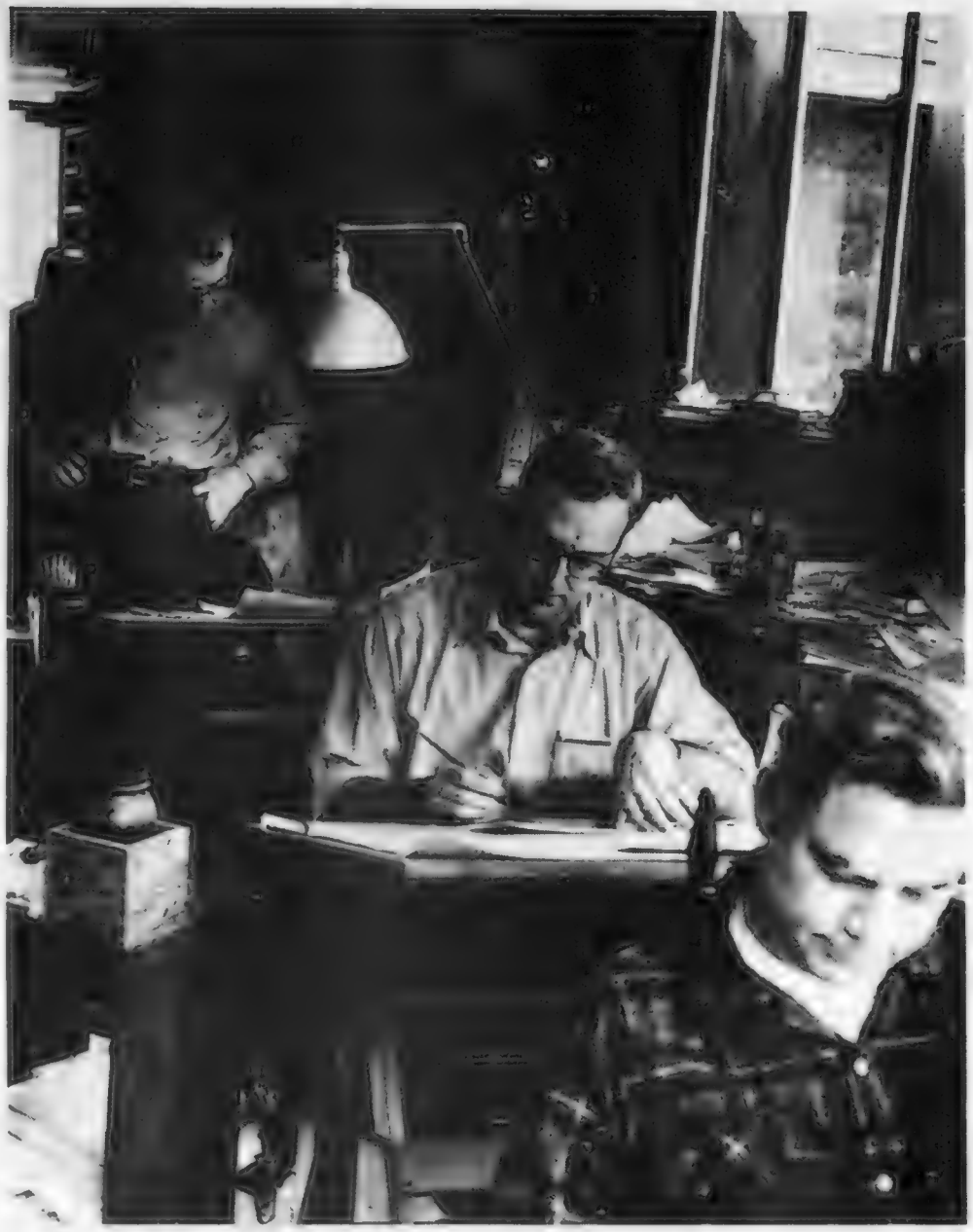
There is a screened-in outdoor dining room and a tremendous deck overlooking a waterfall that gives the constant sound effect of rainfall.

Will You Describe Your Wildlife Refuge?

Lost Forest, as I call my place, is actually not a wildlife preserve in the true sense but I have attempted to protect the small animals and birds I found here when I bought the 130 acres in 1950.

And during the years I have raised mallards, Canada geese, pheasants, bob-white quail and several varieties of pigeons. In addition I have bred and trained Arabians crossed with Quarter horses, a hobby that I've thoroughly enjoyed. I also raised and sold Dalmation dogs at one time and I had for many years a St. Bernard named Andy, who was the model for MARK TRAIL's old buddy.

I have planted five thousand trees, built a fishing and swimming lake and a hundred and thirty-five varieties of birds have been identified on the place during the years.



Ed Dodd (top), Jack Elrod (middle), Tom Hill (bottom)

Will You Tell Us Something About The Materials With Which You Work?

We use 2-ply Bristol board in the eggshell finish and, of course, the good old standby, India ink. We use Gillott's #170 pens for fine work, especially background drawings and a trimmed #3 Windsor and Newton sable brush for flat black surfaces, some shading and even some drawing.

The Sunday page is reproduced half size on a special paper that takes color and we use Dr. PH. Martin's colors exclusively.

WE GOTTA BE SURE NOBODY SEES US GOING HOME, CLEO!
ED DODD 3-12
YES, SIR, THEY THINK OLD SALTY'S JUST A HUNTER OF PRECIOUS STONES AND SUCH...
IF ANYBODY FOUND OUT WHAT ACTUALLY GOES ON HERE THEY'D TEAR THIS PLACE APART!
THEY'D BE SURPRISED IF THEY REALLY KNEW!
T.N.S. All rights reserved 1979 Publishers-Hall Syndicate

Ed Dodd walking in Lost Forest with dog, Mose.

Mark Trail Has Been A Going Feature For A Long Time, Twenty-Seven Years To Be Exact. To What Do You Attribute Its Success?

I hate for aspiring cartoonists to hear me say this, but in all honesty I must say luck had a lot to do with it. I was lucky to have Robert M. Hall as a friend, to have him form his own syndicate and take a chance on MARK TRAIL and to help and advise me in those first critical years when a feature is feeling its way along and when so many go under.

I've been most fortunate to have Tom Hill and Jack Elrod with me during these years, not only for their great talent but for their friendship which has meant much to me.

And I must admit Mrs. Chen is the perfect secretary-bookkeeper-letterer for a cartoonist.

To these three goes much of the credit for the durability of MARK TRAIL.

There is one more consideration that must be mentioned and that is the sudden interest in conservation and natural history in the last twenty-years.

Fortunately, again, I had a combination of interests—art, writing outdoor lore—that, when put together, worked successfully.

What Advice Would You Give To Someone Wishing To Follow The Cartooning Profession?

I wish I knew the answer to that one, but I don't. There are so many different kinds of cartoonists that it's difficult to know what to say to people who ask me that question.

I believe the ability to think is probably more important than any other one thing—and I mean think creatively.

Drawing is important especially for story strips using an illustrative technique but we also see story strips where the art is poor and satire, which is in vogue now, seems to require very little skill at drawing.

So I would say generally speaking an education is important and I don't necessarily mean a college education, but one that exercises the mind.

Do You Have Any Advice To Beginning Cartoonists About Contracts With Syndicates?

I would suggest that a beginner, unless he knows pretty well what he's doing and understands the business considerations of the profession, acquire an agent; one who specializes in cartooning. Yet it must be remembered that an agent frequently takes 10% of a cartoonist's income for the first year or perhaps longer and frequently gets a cut of outside income accruing from the feature such as movies, books, endorsements, etc.

By and large, I think a contract should not be signed for more than five years. If a cartoonist is successful he's in a good position to get a better deal after five years.

After Working As A Professional Cartoonist For 40 Years, Would You Advise A Young Person To Enter The Field?

TOBEY, THE YOUNG BEAVER, HAS ALWAYS HAD LOVING CARE FROM HIS MOTHER...
TM © all rights reserved 1973 Publishers-Hall Syndicate
ED DODD 7-H
BUT NOW SHE'S FORCING HIM TO LEAVE THE LODGE
MEANWHILE
LET'S GET SOME DRY CLOTHES, MARK, AND THEN I WANT YOU TO GO INTO TOWN WITH ME...SOMETHING I GOTTA DO!

Much depends on the individual and his temperament. It's a satisfying fulfilling life if one is successful; if not, it's frustrating and nerve-wracking.

Meeting daily deadlines with fresh material is no picnic and it hangs over one's head like the sword of Damocles, but one can get used to it and learn to take it in stride.

Personally, I have enjoyed it immensely and am delighted I was lucky enough to get into the business and stay in it.

It's hard work at times and it takes perseverance but brings considerable freedom, a comfortable income and considerable satisfaction.

Mark Trail Must Require A Great Deal Of Research. Do You Have An Extensive File System?

Yes, both pictures and written information pertaining to the outdoors. This material is the accumulation of forty years and is carefully filed and cross filed.

There is also a complete file of THE NATIONAL GEOGRAPHIC Magazines dating back to 1910, the ENCYCLOPEDIA BRITANNICA and about 4000 books on all outdoor and natural history subjects.

I subscribe to all the outdoor magazines, some from abroad and they, too, are filed for easy reference.

Guides and foresters and outdoor people are kept in contact with and if I get stuck on a piece of business I write and get authentic information from these friends.

The Forest Service, the U.S. Wildlife Service and the various State Services have all been cooperative and helpful.

I like to say I can take Mark anywhere in North America and be sure—because of my reference system—that the flora and fauna as well as the clothing and the outdoor equipment will be authentic.

The strip has been sold with the promise that if it's seen in MARK TRAIL, it's true and we work hard to avoid boo-boos, although we have made a few that are downright embarrassing.

The Dodd Living Room. The upper level shown in the background is Ed's studio.

What Do You Think About The Future Of Newspaper Cartoons?

I think they will continue to be used and read just as they have been. It's a sort of American tradition. They will change naturally from time to time as our culture patterns change, but as a whole they will remain healthy, provided the product is a good one.

At the moment, we are in a satire cycle and there's more emphasis on

Ed Dodd with 'Fritzi'

humor than there was twenty-years ago. Personally, I like satire especially the type of strip that Walt Kelly does.

Some cartoonists feel that because the competition from TV, the story strips—especially the adventure strips—are in trouble. That may be, but my feeling is that the good ones, those well drawn, well written, and well characterized will go on. Poorer ones may fall by the wayside.

Besides The General Promotion Done By Publishers-Hall Syndicate For All Its Features, What Especially Do You Do To Promote Mark Trail?

We answer all fan mail promptly and send out a great number of originals when requested. We try to send the Sunday page originals only to school groups, Boy or Girl Scout Troops, Garden Clubs, and bird study groups. We have sent out hundreds of originals.

If we get a letter of criticism we evaluate and if we're wrong we readily acknowledge the error; if not we try, in a tactful way, to show where the critic is wrong.

Some fan letters are caustic and snide, but we always answer politely and refuse to get into an argument. We use a gimmick that works beautifully on these nasty letters: in answering, we thank the writer for taking the trouble to send the letter and then we casually ask if he or she would like to have an original strip. Invariably they do want the original and frequently, in this way, a critic turns out to be a fan and a friend.

Many newspaper stories and Sunday Magazine articles have been done about MARK TRAIL and a number of slick magazines with wide circulation have featured pieces. Some of these were promoted here in the studio and others, quite unexpectedly, came to us for interviews and pictures.

I have made a great number of speeches in all parts of the country to many diverse groups including conservation clubs, hunting and fishing organizations, foresters and biologists gatherings and, of course, at numerous civic meetings.

I also visit and frequently appear on TV in many towns having papers that run MARK TRAIL. I think this is one of the most effective ways to promote a feature.

Do You Do, Besides Mark Trail, Any Other Sort Of Creative Work?

Yes, with Tom Hill's help I have published two books of animal stories for children, an illustrated volume on North American Mammals and six pocket books on hunting, fishing and camping trips. All of these have been reasonably successful.

I have written for Doubleday a book on "Careers for the 70's—Conservation" for college students interested in ecology as a profession.

And at the moment I am busy on a novel part of which is about a cartoonist struggling in New York for a syndicate connection. Ten chapters are finished and I have the plot "buttoned up" as the saying goes.

In addition, I write a good many newspaper and magazine stories on conservation and natural history.

May I Ask You A Personal Question? Does Your Personal Philosophy Ever Find Its Way Into Mark Trail?

I hope it does although I don't want it to sound pedantic or grandiloquent.

I think people as a rule are happier in the outdoors than in the cities; I think their true natures find better expression in the woods, on the streams and atop the mountains than in the confines of an apartment complex.

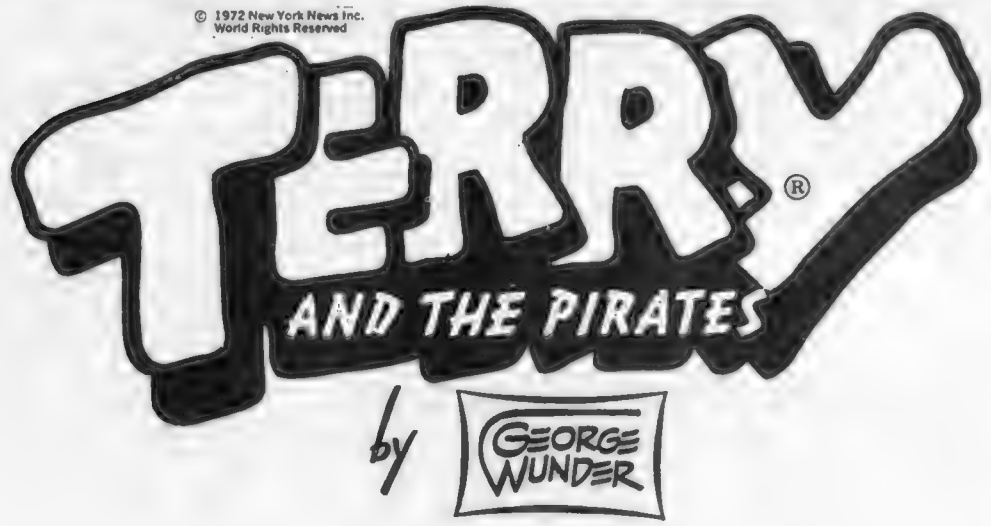
I think moral law has its beginning in natural law and when we ignore these natural laws—and I speak in the broadest sense—we are in trouble socially economically, and spiritually.

This, of course, is not original with me; Thoreau, as well as many other thinkers, developed this idea and it's interesting to me that many young people today are ignoring opportunities for work with big business concerns and taking to the woods as ranch hands, foresters, biologists and even farmers.

To sum up: What I'm trying to do in MARK TRAIL is to show the wonders of the great outdoors, some of the secrets of nature and, if possible, to have people see that they can have a great time out in the big woods if they will give it a try.

George Wunder at his drawing table. His studio overlooks a lake, which explains the binoculars on the hook by his side.

© 1972 New York News Inc.
World Rights Reserved



by Bill Crouch Jr.

GEORGE WUNDER wrote and drew TERRY AND THE PIRATES for almost 26 years, but has remained one of the mystery men of cartooning. NEWSWEEK published articles when he took over the strip in 1946 from its creator Milton Caniff and when it was discontinued in February 1973. However, that is about the extent of the literature on George Wunder.

To remedy this situation, Wunder was interviewed for CARTOONIST PROfiles by BILL CROUCH JR. Crouch, a recent journalism graduate at Penn State, reviewed the 'Great Canadian Comic Books' in Issue #16 of CARTOONIST PROfiles, and more recently did the 'Here's Jake' interview with famed military cartoonist Jake Schuffert in Issue #19.

Born in New York City, Wunder worked as an artist for Associated Press from 1936 to 1946 with the exception of the period of his military service in World War II. Until his retirement he and his wife Mildred maintained an apartment in New York City. They now live in Connecticut in a lovely cottage overlooking a lake. Wunder is a member of the Society of Illustrators and the National Cartoonists Society. Wunder's Terry physically changed over the years from a boyish figure a la Caniff's Terry, to a more mature man as he rose in rank in the Air Force. All syndicated strips undergo changes through the years, even with the same artist doing the drawing.

CROUCH: You are one of the mystery men of cartooning. Would you fill in our readers on what you did prior to taking over TERRY?

WUNDER: I came out of the same bullpen as many cartoonists, the Associated Press. I went to work for AP on July 1, 1936, just at a time when Hitler was beginning to be troublesome in Europe. At AP I illustrated the weekly "Newsmap" which was written by somebody such as Morgan Beatty who at that time was the bureau's news chief in Washington D.C.

Then of course the war came and I went into the Army Air Corps where I was assigned to the intelligence section of the Air Transport Service. After getting out of the service in February 1946 I went back to AP and had been there for a few weeks when I received a call from the Chicago Tribune—New York News Syndicate. At the time I had heard the gossip that Milt was leaving TERRY.

You don't get much money in the army and not a hell of a lot more at AP, so I was interested. At the time I felt Milt's stuff was unique and didn't know if my taking over the strip would work. However, the late Richard W. Clarke, then President of the syndicate encouraged me. I submitted three weeks of daily panels for TERRY and was hired for the job on the basis of them and my previous AP work. At one time at AP, I had thought about drawing the SCORCHY SMITH strip

The first week of TERRY drawn by George Wunder.

Mon., Dec. 30, 1946

TERRY

I GUESS IT'S SORTA MELODRAMATIC BUT I FEEL LIKE MAKING A TOAST . 'TO 'ANE A SAFE VOYAGE AND A HAPPY LANDING WITH GOOD OLD SNAKE ALIVE AND KICKING AT THE END OF IT!
LIGHTS ON IN OPERATIONS... SUPPOSE I'D BETTER CHECK — PROBABLY CHARLIE'S SHOOTING THE BREEZE WITH CHOPS. A LIGHT COAT OF BOSTON BANTER WOULD HELP LOCHINVAR LEE, THE LUCKLESS LOVER, CLIMB BACK ON HIS HIGH HORSE.
WHAT WITH ME SPENDING MOST OF MY TIME ON THE CANDY AND FLOWERS RUN, THINGS MUST'VE BEEN KINDA DULL WITH OL' HOTSHOT LATELY...
NOW, LET'S US RUN OVER AGAIN ABOUT HOW GLAMOROUS YOU THINK FLY BOYS ARE...
GEORGE WUNDER

Tues., Dec. 31, 1946

TERRY

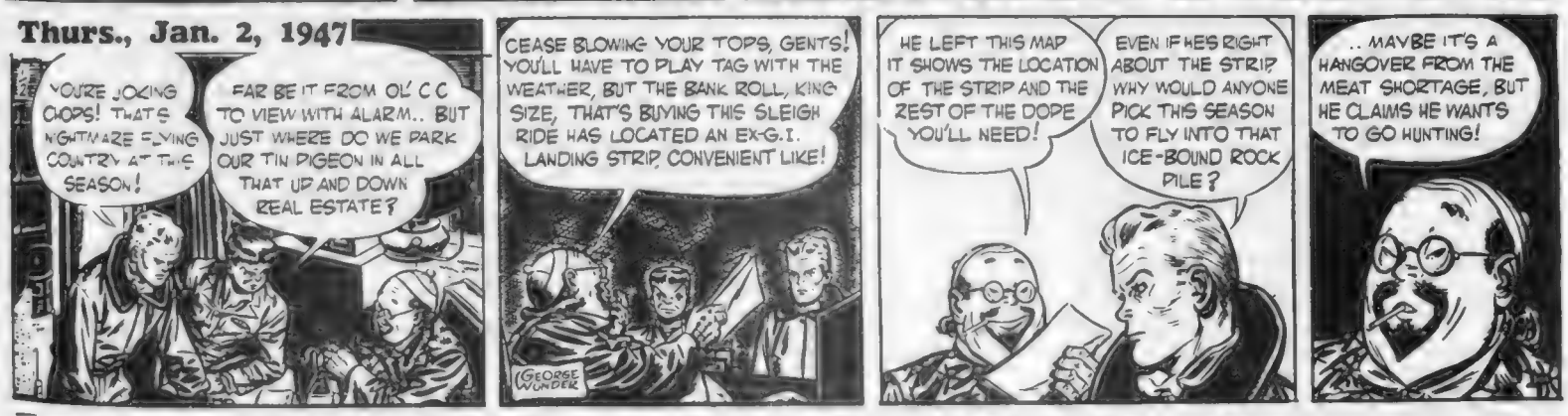
GOLLY! ..EXCUSE ME CHAZZ ..: DIDN'T KNOW YOU HAD A VISITOR!
TSK, TSK, IT ALWAYS HAPPENS LIKE THIS! JUST WHEN I'M CARRYING THE BALL, IN WALKS COMPETITION!
MISS ERMINE TOY, THIS IS TERRY LEE, NUMBER ONE MILK-RUN JOCKEY OF THIS ALLEGED FLYING CIRCUS
SO VERY CHARMED, CAPTAIN!
GEORGE WUNDER
ERMINE'S BOSS IS INSIDE RISKING HIS WORLDLY GOODS BY CLOSING A DEAL WITH CHOPS FOR US TO DO A JOB OF BLUE SKY YONDERING!
...WHICH I TRUST THE HANDSOME CAPTAIN WILL NOT FIND DULL .. SINCE I, TOO, SHALL BE A PASSENGER!

Wed., Jan. 1, 1947

TERRY

GREETINGS SPORTS! MEET THE EMINENT GUNNAR TREK, YOUR NEXT BACK-SEAT DRIVER!
GLAD TO KNOW YOU!
HI!
A PLEASURE, GENTLEMEN... MR. CHOPSTICK WILL EXPLAIN WHAT WILL BE REQUIRED OF YOU! . COME, MISS TOY!
A REAL GENTLEMAN! HE DIDN'T EVEN BAT AN EYE WHEN I SLIPPED IN AN EXTRA TWENTY PERCENT FOR MY TECHNICAL ADVICE! HE WILL PROBABLY BE GOOD FOR AT LEAST TEN GEES IN CASE YOU CRACK UP TRYING TO LAND IN THE TIBETAN HILL COUNTRY AT THIS TIME OF THE WINTER!
AND UP TO NOW IT WAS SUCH A HAPPY NEW YEAR!
GEORGE WUNDER

Thurs., Jan. 2, 1947


YOU'RE JOKING CHOPS! THAT'S NIGHTMARE FLYING COUNTRY AT THIS SEASON!
FAR BE IT FROM OL' C C TO VIEW WITH ALARM.. BUT JUST WHERE DO WE PARK OUR TIN PIGEON IN ALL THAT UP AND DOWN REAL ESTATE?
CEASE BLOWING YOUR TOPS, GENTS! YOU'LL HAVE TO PLAY TAG WITH THE WEATHER, BUT THE BANK ROLL, KING SIZE, THAT'S BUYING THIS SLEIGH RIDE HAS LOCATED AN EX-G.I. LANDING STRIP, CONVENIENT LIKE!
GEORGE WUNDER
HE LEFT THIS MAP IT SHOWS THE LOCATION OF THE STRIP AND THE ZEST OF THE DOPE YOU'LL NEED!
EVEN IF HE'S RIGHT ABOUT THE STRIP WHY WOULD ANYONE PICK THIS SEASON TO FLY INTO THAT ICE-BOUND ROCK PILE?
.. MAYBE IT'S A HANGOVER FROM THE MEAT SHORTAGE, BUT HE CLAIMS HE WANTS TO GO HUNTING!

Fri., Jan. 3, 1947

Y GOTTA ADMIT IT'S NOT A DULL LIFE! YOU WE GET TO PLAY CHAPERON TO A GILT-EDGE DANE BOONE!
WE GET PAID FOR TAKING 'EM WHERE THEY WANT TO GO! ..AND THIS ONE IS A JUICY CHARTER!
WHEW! THERE'S THE FLIGHT PLAN! IF THE WEATHER HOLDS UP, AND IF THE STRIP IS REALLY THERE, AND IF WE FIND IT BEFORE IT'S TOO DARK, WE HAVE AN EVEN CHANCE OF NOT BEING EMBARRASSED BY TOO LITTLE GAS AND TOO MUCH SPACE!
I'M GLAD MY INSURANCE MAN DIDN'T HEAR THE ACCENT ON THOSE IFS!
IT'S A LEGITIMATE RISK FOR US, BUT IT'S PRETTY ROUGH ON THE GIRL!
GEORGE WUNDER
SPEAKING OF THE FASCINATING ERMINE TOY .. HOW DO YOU SUPPOSE A GAL WHO BENDS OVER A HOT TYPEWRITER ALL DAY MANAGES TO KEEP SUCH LONG FINGERNAILS?

after its artist Bud Sickles left, but AP hardly offered any more money for this job.

CROUCH: Many cartoonists were hoping to take over TERRY back in 1946. What do you think tipped the choice in your favor?

WUNDER: I think there were a lot of guys who had beat their brains out working up their versions of TERRY over the previous two years while I was still in the service. By the time it came to the final decision, they had brain drag and my work appeared fresher.

CROUCH: What sort of transition period did you have with Milton Caniff when you took over TERRY?

WUNDER: I didn't have any cross over period with Milt at all. At the time I believe there was a bit of hard feeling between him and the Chicago Tribune - New York News Syndicate. Although we knew people mutually, I finally met Milt at a Cartoonists Society meeting after I'd already been doing TERRY for six or seven months.

CROUCH: Did you ever have any help writing TERRY during the years you did the strip?

WUNDER: I've never had any help in the writing of the strip, but I did have an assistant for some of the artwork. Very frequently current events dictated what the plot would be. Like many cartoonists I've encountered the moments of desperation—inspiration where you have to get a plot rolling to meet a deadline. I think most guys who are primarily artists do their writing in that fashion. I would visualize in my mind plots with panels that would be fun to draw. That's an advantage I think over the team process of writing.

CROUCH: When drawing TERRY both daily and Sunday, what was your work schedule?

WUNDER: If you're not on top of your schedule situation, then life is not worth living. Once I had the story line developed, the main obstacle was solved. Then I would work up two to four weeks of dialogue and pencil in the balloon areas in the panels. I'm left handed and have never liked lettering. This I then turned over to Ben Oda of New York who was my lettering man.

To draw one week of TERRY when I was doing the majority of the drawing myself took about 70 hours a week. Later on when I decided I only live once, I got some more assistants. This didn't cut down on my drawing time as much as it meant I could get ahead of schedule and then every couple of years take a holiday.

CROUCH: What materials did you use?

WUNDER: I worked half up and used the slick side of 3 ply Strathmore illustration board. Also I work only with a brush, using a Winsor Newton red sable #4, series 7. I picked up using the brush from my days doing photo retouching at AP. I feel it's faster because it lays just enough ink on the paper to dry immediately.

CROUCH: Your flair for accurate detail and elaborate backgrounds necessitated extensive research. What type of system did you use?

WUNDER: Mostly research came from clipping anything and everything from newspapers and magazines. My wife was a great help in collecting research data. Although the strip was often set in the Orient, I was never in Japan, Hong Kong, Singapore or Bangkok untill 1970 when my wife and I made a trip to the Orient to visit the world's fair at Osaka.

CROUCH: How did you decide which of the main characters in TERRY would be featured in the story? Did you rotate them on a regular schedule?

George and Mildred Wunder at their dock. The power boat, which he has owned for some years, has seen more action this summer, he says, than in all the previous years combined.

© 1973 New York News Inc
World Rights Reserved

TERRY® AND THE PIRATES

by GEORGE WUNDER

KRAAG'S SPINNING IN!

TERRY OUTFLIES KRAAG UNTIL THE U.S. AIR FORCE INTERCEPTORS REACH THE SCENE.

UGH! KRAAG MUST'VE PANICKED WHEN THOSE FIGHTERS CAME OUT OF NO-WHERE. HE DIDN'T EVEN TRY TO EJECT!

COLONEL LEE TO U.S.A.F. FRIENDLYS. THANKS AND DON'T LET THE REST OF THOSE YENEDORAN F-86'S BUG OUT.

AND A SHORT TIME LATER, THE REMNANTS OF THE AEROBATIC TEAM... WHEELS DOWN IN SURRENDER, RETURN TO THE AMERICAN AIRPORT, UNDER ESCORT.

TERENCE, WHY DO YOU HAVE TO TIE UP A SIMPLE MISSION WITH GRANDSTAND FINALES? YOU KNOW MY NERVES ARE GETTING FRAGILE.

THEN, GRIM FACED CUSTOMS AGENTS BEGIN THE JOB OF REMOVING THE LETHAL PACKETS.

HEROIN! THE MAN WHO ENGINEERED THIS WOULD HAVE BEEN AT LEAST A BILLIONAIRE!

2/25

WHILE...

YEAH, WE'VE GOT IT ALL, HOLY. ...UH, HUH... WELL, IF YOU HURRY, YOU'LL BEAT OUR AMBASSADOR WITH A FORMAL PROTEST.

THEN, AT A PALACE IN THE VENEDORAN CAPITOL...

WHAT CAN ANYONE DO, YOU FOOL?! I COMMAND HERE! THE MEN IN MY GOVERNMENT ARE MY LACKIES!

THE WARRANT FOR YOUR ARREST IS SIGNED BY YOUR OWN CABINET MINISTERS, SEÑOR!

WUNDER: Usually I would rough out a complete plot running 14-16 weeks. At one point I tried to write a number of fast stories because it was thought it would be the salvation of the story strip in the age of the boob tube; but I didn't think it was the answer and returned to the longer story. The location was always dictated by current events. Then I would work the plot around a main character. I had no special plan for rotation and would use a specific character if I suddenly remembered I hadn't used him in a year or so. While roughing out the plot and all I just sat down at my typewriter and double spaced the whole thing out.

COURCH: Our younger readers especially are always seeking good solid advice on how to break into cartooning?

There's no standard way into this business. Most people I know stumbled into it. Being lucky is important but just as important is being prepared to produce professional quality work when opportunity comes. When somebody wants you, you have to be able to produce.

CROUCH: Who are some of your favorite cartoonists?

WUNDER: The odd thing is I think I like the gag cartoonists better than the adventure stuff. I like Mort Walker's work, Chic Young's BLONDIE formula, and Dik Browne's HAGAR THE HORRIBLE. I have not even looked at an adventure strip recently though I used to read them from a professional point of view.

CROUCH: You were quoted in the March 5, 1973 NEWSWEEK that you thought the day of the continuity strip was fading. Do you really believe that is so?

WUNDER: Unfortunately I do believe the story strip days are about over unless my reasoning is off. The reason is the television situation. The same people that used to read TERRY and follow it faithfully can now sit down in front of their TV and get three complete dramas in a night. With this type of competition I don't see how story strips can survive. TERRY of course was very vulnerable because of the controversy over the Vietnam War.

CROUCH: It's been said that today the content of a strip is more important than artistic ability. Do you agree?

WUNDER: I've heard syndicate people argue that the story not the art sells the strip. I think good art initially attracts a reader but it takes a good story to hold him. I can't imagine people reading a well drawn strip with a bad story.

CROUCH: Your work is that of an illustrator-cartoonist. What styles of art and which artists influenced your work the most?

WUNDER: Unlike many cartoonists, my influences weren't film makers but the magazine illustrators of the 1920s and 1930s such as Dean Cornwell. Also the fine artists of the 17th and 18th centuries I find to be extremely interesting.

CROUCH: Your use of color for special effects in TERRY has been mentioned in several anthologies of cartooning. Would you comment on it?

WUNDER: I've always felt color was very important in a strip. Especially in a strip that was reproduced in the size of TERRY. Until the last several years TERRY was only available as a full page tabloid or half page regular feature. At the time I began doing TERRY I felt if I was going to beat my brains out on the drawing, I didn't want my art reduced to postage stamp size.

The Sunday page had to be especially strong to hold the attention of readers that didn't see TERRY during the week. Though the technical problems limited your scope, I found I could use all the primary and secondary colors and even some of the tertiary colors. Even though you could never be sure exactly what shade you would get in the end, I preferred to experiment rather than be conservative. I considered color as another tool to achieve a special effect such as mood for the setting or a bomb explosion. For this reason I started planning the color when I began drawing the page.

CROUCH: What was TERRY's peak circulation and when did it occur?

WUNDER: The Korean War era about 1951 was the peak for circulation. At that time it was in about 450 papers with about 15 to 20 more in Canada and some in Latin America. Being a patriotic strip, TERRY's appeal overseas was limited. A lot of editors ran both TERRY and Milton Caniff's new strip STEVE CANYON for a great number of years.

CROUCH: Did you ever consider expanding the basic core of lead characters in TERRY to cope with a wider range of topics? TERRY and STEVE CANYON, both basically Air Force strips, have been at times criticized for being perennially peopled with WASPish upper middle class heroes.

WUNDER: I did of course add and drop characters to the original cast I inherited from Milt. As for the color bar, the people at the syndicate are not bigots but for business it was a problem. If you did it, it would be good for your soul but it would cost you papers. Also the people who would like it done are probably the same ones who would dislike the strip for other reasons. These strips are pure fiction and you have to remember their purpose is to sell newspapers.

CROUCH: Do you have any favorites among the stories you created for TERRY?

WUNDER: If you figure four complete stories a year, why in 10 years you've done 40 stories and that's a lot to remember. Occasionally I'd find myself going back into the file copies and reading sequences as if I'd never heard of them before. Sometimes too you just hit it right with a story. I had excellent assistants with the art, George Evans and Frank Springer. George was a fan of World War I airplanes and talked me into working up a story about them. At the time we were working four months ahead of schedule but the TERRY story appeared in newspapers at the same time that public interest in old airplanes was high.

CROUCH: Now that you're retired, do you have any future work plant?

WUNDER: Right now I'm thoroughly enjoying the fact that for the first time since 1936 I have no deadline to meet. I do some drawing to keep my hand in, but for this first year I think I'm just going to sit back and contemplate. I don't have hobbies but I like to read history. Also we've had a motor boat here at the lake for 15 years and I think it's gotten more use this past year than in the first 14 combined.

CROUCH: Were you surprised by the extensive press coverage when TERRY was discontinued at your retirement?

WUNDER: When TERRY folded, it seemed to me for a solid week I did nothing but answer questions for the press. It all started when a guy from the N.Y. Times noticed a small announcement of the fact in Editor and Publisher. The day his story appeared on the front of the second section of the Times the deluge began. I've never made any particular effort to go after personal promotion so it was a bit much. When I ended the last story I strove to leave the strip totally unencumbered so a new man could start it again from scratch. The decision to end TERRY was not mine but the syndicate's.

'PAYROLL?! HELL, LADY, WE'RE DELIVERING THE CHOPPED SIRLOIN.'

MacNELLY THE RICHMOND NEWS LEADER.

by JEFF MacNELLY

Although Jeff MacNelly, the editorial cartoonist for The Richmond News Leader in Richmond, Virginia, is one of the younger men in this branch of our profession, he is already a Pulitzer Prize Winner, having won this high honor in 1972, for work done during 1971. The humorous slant, which he tries to get in a good many of his cartoons, shows through in the following account he gives of some of his methods, his background, his extra-curricular activities, and his experiences with readers of his cartoons.

I feel a little funny trying to say something astute about the business of editorial cartooning, since I haven't been around for very long, and I am certainly no student of the profession and its history as many of my colleagues are. But I'll tell you how I work and go from there.

I have finally got myself into somewhat of a constant routine for turning out a daily cartoon, and I guess I'm a dedicated deadline pusher like newsmen everywhere. The ideas seem to come faster the more desperate the time situation is. I generally try to be in the office, coffee-in-mouth by 7 or 7:30 each morning with the cartoon already sketched out on the final board. I do my finished art from then up to deadline at about 9:30. Like every cartoonist I know, I am consistently late to the engraving department. It's got so totally out of hand in my case, that I have a chair and some desk space in the engravers' camera room where I put in the last-second, extraneous scribbling.

The News Leader is an afternoon paper, and ten o'clock is the magic moment after which the editorial page turns into a pumpkin. Sometimes if the idea is more complicated and requires more involved art work, I'll have to have it pretty well completed the night before. I doubt if I will ever learn what my grandfather used to tell me about

Jeff MacNelly

drawing: You need just two things to make a successful sketch — a pencil and a hammer. The pencil to draw with; the hammer to hit yourself on the head when you're done.

The finished art is done for the most part with brush and ink, with other detail and finishing added with pen. Size of the original varies constantly, but format is always horizontal 3 to 2 ratio. I am always fooling around with my equipment, changing brushes, pen nibs and experimenting with different sizes.

After the cartoon is in, and the deadline passed, I turn to the next day's cartoon idea. This usually takes the rest of the day, and I have no idea what I do during that time. Neither does anyone else. I guess I read a lot of newspapers and magazines, but probably not in my office, since my father tells me it's impossible to get me on the phone in the afternoons. I do some of my work at home, but usually the finished cartoon is done at my office.

Getting the idea is the hard part, of course. I have tried everything to regiment the thought process, but there is no way for me to sit down and say, "okay, from now to lunch it's idea time." Bill Mauldin sits in a hot tub to get his inspiration. I've tried that but it usually results in a soggy nap. I read as much as I can — usually The Washington Post, the Richmond papers and wire copy. Then I have to let everything filter down and sort itself out. What I look for is the humorous, entertaining angle in expressing my opinion on a given situation. I know that many cartoonists don't feel that this is the function of an editorial cartoonist, but I believe that it's a very important part of my cartoons. I think that you can get the reader's attention and hold it better through humor than with a hatchet. That is not to say that I avoid the serious issues and the serious approach to many issues. I simply feel that my more successful cartoons have been the ones that provoke a good laugh.

I got started as a cartoonist on The Daily Tar Heel, the student paper at UNC in Chapel Hill. I was doing sports cartoons for a long time. These were pretty easy and mostly consisted of a big guy beating up a little guy. Then I thought I was a sports writer for a while, and even wrote some columns. They turned out to be the same sort of thing as my lousy cartoons: big guys beating up little guys. Luckily I realized early that I was a functional illiterate and turned back to cartooning. I started working for The Chapel Hill Weekly as editorial cartoonist late in my junior year.

My experience at The Weekly was what really convinced me that I could maybe make a living out of This silly business. I worked there for a guy named Jim Shumaker, the Editor, and it is from him that I got most of my confidence. The Weekly (now the Chapel Hill Newspaper) then was published twice a week and we would have conferences twice a week. After all the reporters and the photographer got their assignments, Jim would turn to me and ask, "Well, what the Hell are you going to do for Wednesday (or Sunday)?" I would invariably answer, "Beats the hell out of me", or something.

When I first started I knew nothing about politics, much less the intricacies of North Carolina politics, and Jim would explain a certain situation to me and sometimes try to sketch out a stick figure cartoon, and then let me go to it. Eventually, as I got the hang of it, he let me go on my own. I branched out to national topics after that on slow local news days. This is where I really caught on to what I was doing. I was fortunate enough to start my career working for an editor who gave me some elbow room and a chance to develop on my own.

Luckier still was the opportunity

I had to join the Richmond News Leader. My wife, Rita, grew up in Richmond, so when I decided it was time to try cartooning out on a daily basis, Richmond was the logical place for me to start looking for a job. The News Leader's last editorial cartoonist was Art Wood who left in the mid-fifties, I believe. The News Leader was definitely not in the market for a cartoonist at the time I was looking for a job, and I suspect they didn't know what the hell to do with me once they hired me. But this worked out for the best, because I was pretty well left alone, much the same way that I was treated at The Weekly.

When I started at The News Leader in December of 1970 I had no knowledge really of my profession, and doing one cartoon a day proved to be a real strain at first. But I found myself doing it — mostly because in the beginning the paper was paying me on a per use basis, and I was doing one for every issue. I remember that at first I felt as though I were working in a strange sort of vacuum. I kept doing the cartoons, there was some favorable reaction, as well as some unfavorable, but I felt as though there was no one else around who understood what I did for a living.

My parents knew what I did for a living. Dad still thinks that I have a license to steal. He remembers the epic monologues he used to deliver twice a year on the arrival of my grades from college. (Most kids took notes and doodled in the margins; I doodled and took notes in the margins.) So when I started getting paid full time for something I did anyway to goof off, he couldn't believe it.

In addition to my editorial cartooning, I like doing freelance stuff once in a while, and I do some painting at home, mostly for myself. However, I recently had a local one-man show of some of my non-political-editorial works. I have recently discovered that I really enjoy working in acrylics, and have done some cartoon-type paintings, some of which were in my show.

Another cartoon-related activity that I have gotten a lot of pleasure from is "chalk talks." I've done a lot of this sort of thing on the local chicken and peas circuit, and even get paid for it occasionally. Sometimes it can get out of hand and become drudgery, but I have a lot of fun doing these talks, and would urge any cartoonist who hasn't tried it to do so. Public speaking can be very valuable to anybody, whatever his profession, but I think it is particularly beneficial in our profession.

With very little effort and a bit of preparation, a cartoonist can put together an entertaining talk. It's hard to put an audience to sleep when you are drawing caricatures. I usually just start out drawing famous figures and the talk takes care of itself in the form of wisecracks and anecdotes about the subject. I follow my spiel with a question and answer period, which is really the best part of any talk for me.

Probably the most fun I get out of my job is reading and collecting the weird letters I get from readers. I've talked with a lot of other cartoonists about this, and it seems that everyone hears from the nuts from time to time. When I first started at the News Leader, it was a real shock to me to see the number of nut letters and mailings that an editorial page receives. Somebody could do a hilarious book on the subject.

When I get a response from an upset reader it usually comes in the form of incoherent exclamations and insults scrawled across a clip-

'WELL, NOT EVERYBODY THINKS THE MAIL SERVICE IS LOUSY.... WE JUST GOT A LETTER OF COMMENDATION FROM PRESIDENT TAFT HIMSELF!'

ping of the offending cartoon, which has been crumpled and uncrumpled with smudgy little fingers. The irate reader carefully rewrites and edits whatever labels or caption appears on the cartoon, and sometimes ventures a theory on my relationship with my mother, and swell things like that.

I really don't get too many nut letters. My approach to cartooning usually results in a funny, entertaining comment rather than a hatchet job, so I don't get too many hate messages. Still, it's easy to spot the nut letter. The envelope is usually smudgy or rumpled. If the letter is typed, it's usually typed in all caps, no margins, or, if there are any margins, the writer has probably typed an afterthought in sideways. These typed letters rely heavily on underlining and other devices, such as asterisks, for any needed emphasis above and beyond the capitalized text.

The other readers a cartoonist often hears from are the idea men. These guys even call me at home. They got this idea that came to them last night. It's about the Watergate thing, see. Well, you see, you got Nixon in a swamp, see . . . Most of these people are very well-intentioned, but I have never even come close to using an offered idea.

In fact, they usually turn me completely off the subject. If a guy calls and tells me an idea he has on Watergate, for instance, I find it impossible to think at all about Watergate without slamming into his stupid idea. It's great that people care enough to write you, or call in an idea, but if they knew what a pain it is on the other end I think they would give it up. Herb Block tells a hilarious story about a guy who called to give him an idea for a cartoon. Herb told him, well, gee, that's great but I really don't use anybody else's suggestions and thanks anyway . . . The guy really wanted to get the idea off his chest, and Herb kept trying to keep the guy from telling him, and finally Herb had to hang up to keep from hearing the idea. A few minutes later the phone rings. Before Herb finishes Hello, he hears, "yougot-Maointhischair, see, andNixonsay-ingtohim . . ."

My father used to call me up once in a while to offer a cartoon idea. He has a really zany sense of humor, and is very intelligent, but when it come to ideas for a cartoon, he bombs. He can't quite fathom what I'm looking for when I sit down to think up a cartoon. There isn't any set routine I can run through mentally. You have to sit there and wait. It is impossible for anyone to really understand what happens inside a cartoonist's head, and its probably just as well.

It's like trying to figure out why something is funny. I had a college girl come by my office to interview me for a term paper. I thought it would be some political science thing, but it turned out to be a psychology project. She showed me the textbook for the course. "The Psychology of Humor." I refused to even look at the table of contents. I don't want to know WHY we laugh. The fact that we DO laugh occasionally is enough. ●

Classified

Cinema, TV, comics, old photography—books, etc. Catalog Cinema-7, $1. HAMPTON BOOKS, Rt 1, Box 76, Newberry, S.C. 29108.

Cartoonists and Gag Men: Send $2 for two recent issues of TOON IN, the monthly magazine of market information and tips for members of our field. PAC Cartoon Service, 2930 Randy Lane, Dallas, TX 75234.

WANTED: Krazy Kat and George Herriman letters, artwork, and memorabilia for a biography. Wish to borrow or buy. Contact: M. Thomas Inge, 8624 Waxford Road, Richmond, VA 23235.

Am looking for books, or clips of Ace Reid's "Cowpokes". Does anyone know where I can buy any of these? Ray Cruse, P.O. Box 487, Kewanee, IL 61443.

WANTED: Originals by Rose O'Neill, Thomas Nast, A.B. Frost, Winsor McCay, Chester Gould, Walt Kelly, Outcault, & Alex Raymond. Will purchase or trade others. A. Paskow, 1662 Cropsey Ave., Brooklyn, N.Y. 11213.

Interested in selling Mutt & Jeff book number 7, copyright 1920, Bud Fisher. 48-page comic book in excellent condition. Best offer. Dick Camper, 1080 Nicholson, Lakewood, OH 44107.

Original comic art—Crane, Raymond, T.S. Sullivant, Milt Gross, McManus, Segar, Schulz, Early Dirks, many others for sale or swap. Also early Sunday comic pages from 1896, including The Yellow Kid. Jack Herbert, 267 1/2 West 11th St., New York, N.Y. 10014. Phone: (212) 989-5175.

WANTED: Complete run of Charles Raab's daily strip, "Adventures of Patsy in Hollywood" from his entree, 1942, to his leaving the strip in 1944, or —? Write, stating condition, quality of prints, quantities and price. Alex Toth, 2121 Broadview Terrace, Hollywood, CA 90068.

HERLOCK SHOLMES
THE MASTER OF DISGUISE

JULES

On the following pages you will find a comic strip produced especially for CARTOONIST PROfiles in YUGOSLAVIA by the noted artist JULES (Julio Radilovic) and writer Zvonimir Furtinger. This is a first in America, made possible through the kindness of Ervin Rustemagic, the young General Manager of STRIP ART FEATURES in his country, and of the new Yugoslavian comics review SAFIR. Rustemagic points out that Yugoslavian cartoonists are not well-known in the U.S. and he is looking forward to the eventual syndication of his country's comic material over here. We're happy to be the first to publish one of their stories for our readers.

FURTINGER

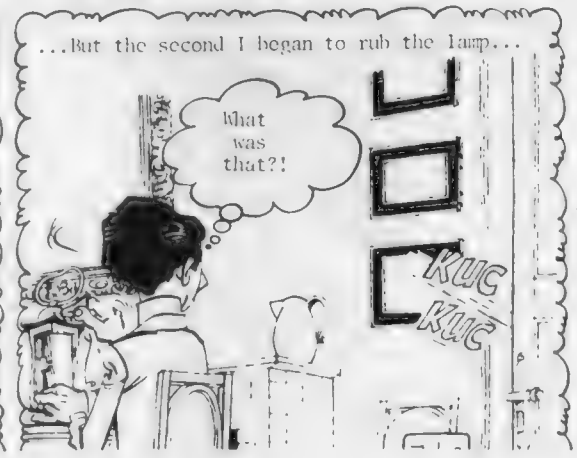
RUSTEMAGIC

One Day in 1903 in No. 221A Baker Street--
OPEN THE DOOR! FOR HEAVEN'S SAKE, OPEN!!
Sholmes, someone's trying to break the door down!
The strength of that door is guaranteed, but please admit a lady from South London, who's a sportswoman, and who's half-dead of fear!
How do you know all that?
It's very simple, Waston! Her speech indicates her place of origin, only a sportswoman could punch as hard as she does, and she was so frightened she didn't see the bell!
Are you Sholmes?
No, I'm not, Miss, but--
Then step aside!!
Mr. Sholmes, I presume? So you're fiddling while decent people are in distress!
Decent people ring the bell and don't smash doors!
JULES 2
My name is Vicky Calvin, I'm center for the Ladies Soccer Club and the fiancee of an innocent man!
In my opinion, Miss, this isn't serious enough to warrant kicking furniture and breaking doors!
You've forgotten that you yourself shut the bell off in order to play undisturbed!
Oh, did I? Well, let's discuss your fiance..
WHAT?!
Every policeman in England is looking for him and he's hiding in my house!
JULES 3
But he didn't steal the 130,000 pounds!
Since you're so sure, we'd better go to your place to talk with your fiance.
He's the Treasurer at GOODMAN'S and the only one who knows the safe combination..the money's gone but he's innocent!
He'll tell us how it happened.
Later at Vicky's
Where have you been?
Don't exaggerate, Miss.
This is the most famous detective in the world!
Good Lord! I'm finished now!
JULES 4
© Copyright by STRIP ART FEATURES

This is Herlock Sholmes! He'll save you,Jack!
No one can save me! Everything's against me!
Just tell me the truth and I'll see what I can do!

I'd like to talk with you about some things. Wait for me at your home tonight..alone...
I'm very honored, sir..
Yesterday afternoon,as I was about to go home, Mr. Goodman called me..

I expected promotion and a raise. Vicky's birthday is tomorrow and she's very fond of antiques.
Jack's Antiquarian Shop
JULES 5

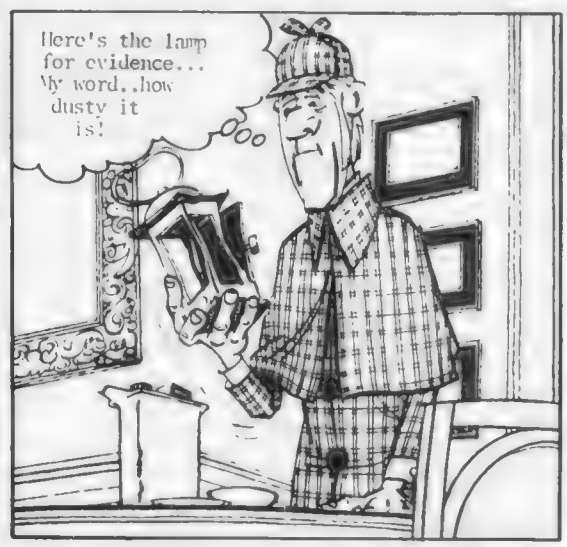


Just say the word & your servant will do your bidding!
You must be a nut! You'd better see Dr. Wilcox-- He's a good psychiatrist!
JULES 9H-7

He didn't come at all..and the next morning at the office I was accused of stealing the money from the safe! I tried to prove I was home all night long, waiting for Mr. Goodman..but it didn't do me any good!
JULES 9H-8

© Copyright by STRIP ART FEATURES

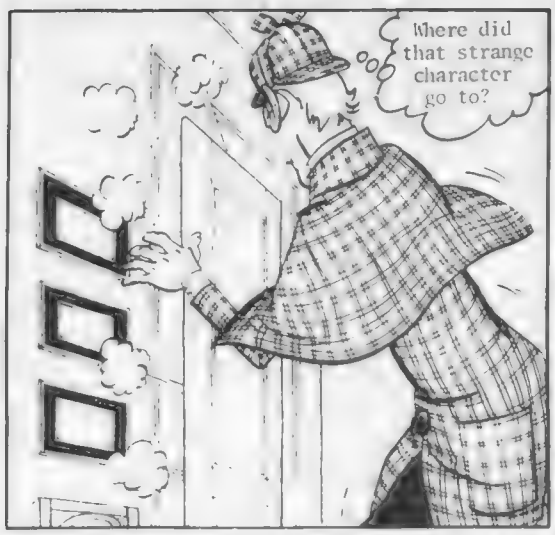
That's the whole story. I hid here in Vicky's place.
The innocent should be protected-right, Mr. Sholmes?
By all means.. and in order to get to the bottom of this , I'd like to look around your flat , Jack!

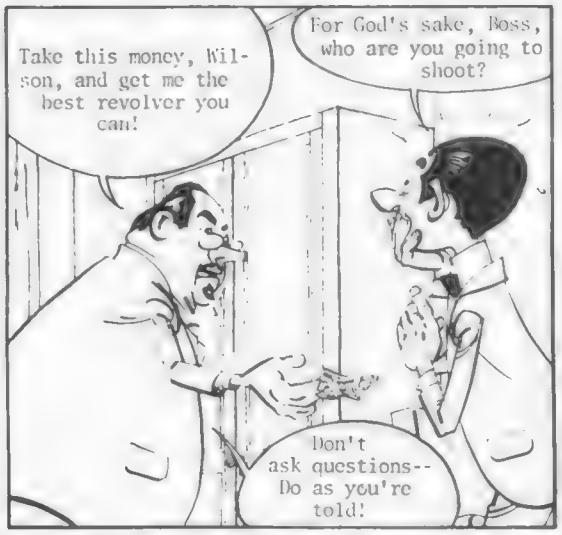


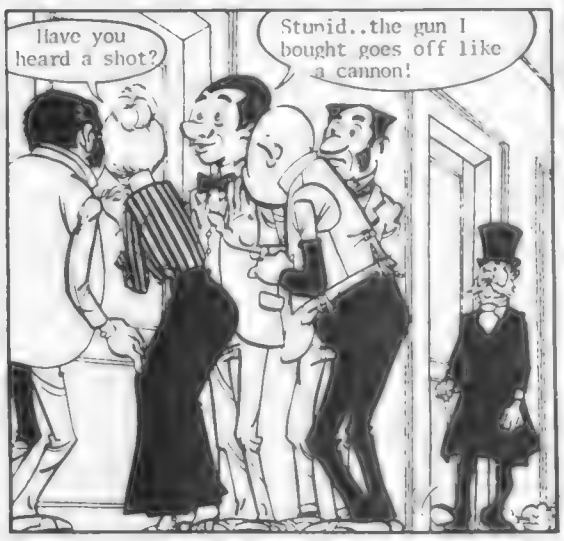
That's right, Master.. I was here last night, and just when I had a good hand at cards too, but then you don't want to hear all the details....
Can you testify that you found someone here last night?

Just say the word, Master, and your humble servant will obey with the greatest pleasure..this case concerns a certain young man, I guess...
Right--But how can I reach you again?
The usual way, Master... and now, if you have no other wishes..
JULES 94-12

© Copyright by STRIP ART FEATURES

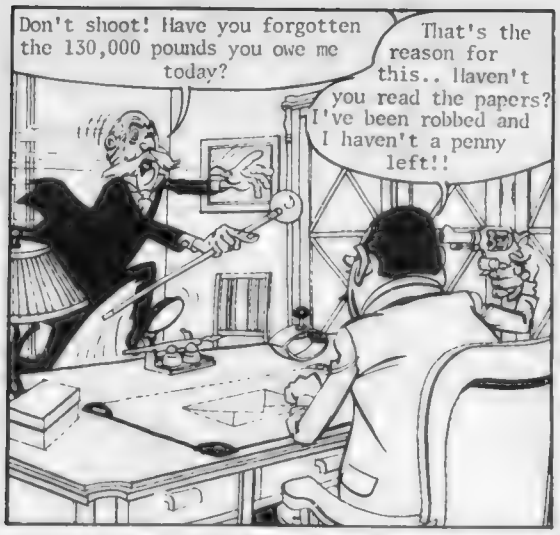


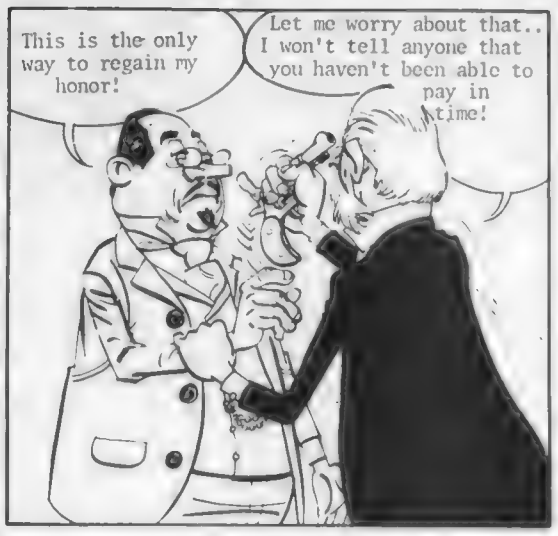

Take this money, Wilson, and get me the best revolver you can!
For God's sake, Boss, who are you going to shoot?
Don't ask questions-- Do as you're told!

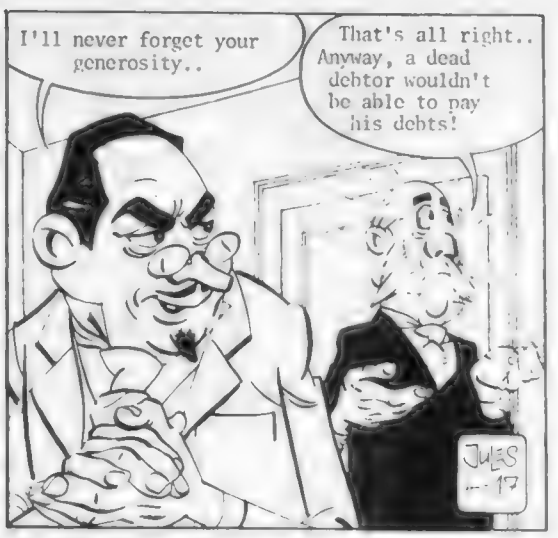


Mr. Goodman doesn't want to be disturbed till it's over.
But, Mr. Malcolm, this is an extraordinary situation.. the boss is going to shoot himself!
But he's expecting me.

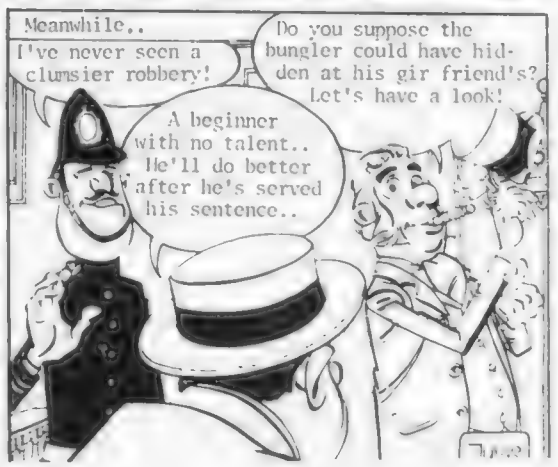
© Copyright by STRIP ART FEATURES


Don't shoot! Have you forgotten the 130,000 pounds you owe me today?
That's the reason for this.. Haven't you read the papers? I've been robbed and I haven't a penny left!!





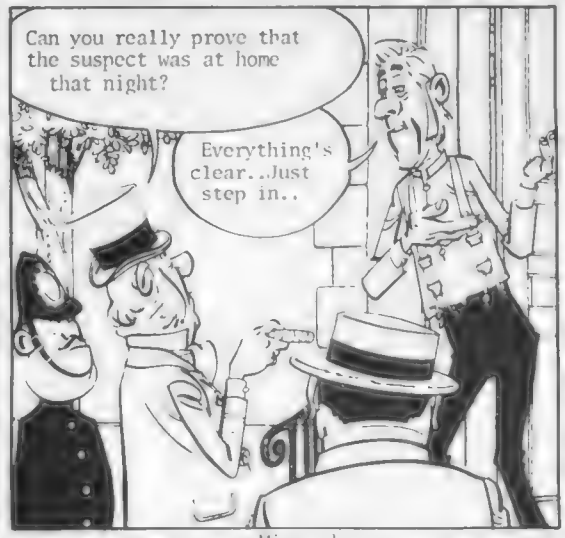
Waston and I are going now.. Why don't you occupy yourself with this gift that Jack intended for you?
Thanks for bringing it to me..


Meanwhile..
I've never seen a clumsier robbery!
Do you suppose the bungler could have hidden at his gir friend's? Let's have a look!
A beginner with no talent.. He'll do better after he's served his sentence..

Alas! Every time I get good cards, someone calls me!
Well, it can happen if you're not choosy about your employers!
I always say: there's nothing like freelance vampiring!
JULES -19

© Copyright by STRIP ART FEATURES

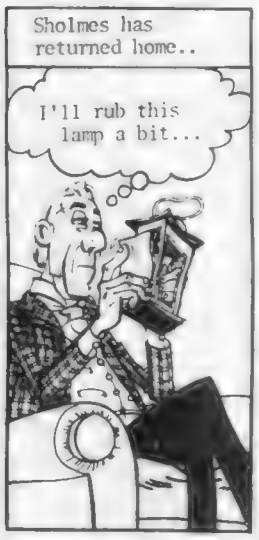
Please do something.. the police are out there!
I'll call them in to prove Jack's innocence..Bring him here so we can clear up the case...
JULES 9H-21

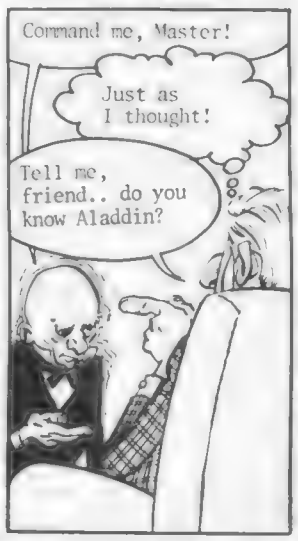


So this is the birdie!
I'm innocent!
Where's the person who brought me here?
I told him I didn't need him anymore.. I didn't want to abuse his kindness too much.
JULES 9H-22

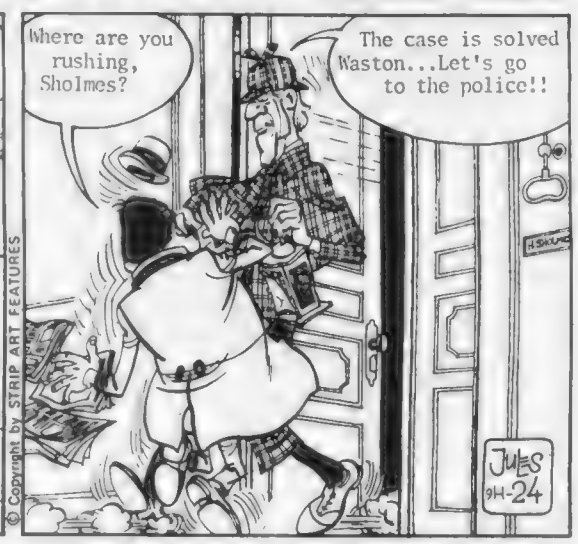
You sent the most important witness away!!!
Aha! I thought this was some kind of a trick. Sergeant, do your duty.
You're under arrest!!

What do I care for fairy stories! You turned Jack over to the police!
I didn't want it to end like this..
It's incredible but I'll try it out!
JULES 9H-23





© Copyright by STRIP ART FEATURES



Meanwhile....

Gee! I've never seen such wonderful cards before!!

Shhh! I'll beat them now--The game is mine!

Make your bets, gents..

Ahh-dammit! Someone's calling me again!!

Bah--no use playing cards with such a busy genie!!

Look--I can't leave just when I have a chance of winning! Take my place, will you?

Are your masters hard to please??

JULES '25

No--they're strange people! No one's asked for gold or jewels, a palace, or a treasure chest! They didn't even want a princess!

Then it'll be easy--let's change!

Will it be soon, Sholmes?

This time it's taking a while!

Here I am, master--to fulfill your every wish!

At last! Come with me and tell only the truth-whatever you're asked...

Yes, Sholmes--if this witness agrees with your statement, everything will be O.K. But we'll have to take some precautions..

Of course Inspector--Let's go!

Have your witness show us which of these 5 men he was with on the night in question..

Tell us whom you were with.

I don't know any of them!!.

JULES '27

I told you to tell the truth!

That's what I'm doing!

I don't understand your methods--but this is enough for me! Sergeant , take the suspect back to his cell..

Sorry I didn't please you. Do you want a princess or some kind of a treasure, perhaps?

Go away!

He seems to be drunk.. maybe when he's sober--

Goodbye then, Master..If you need me again, you know where to find me!

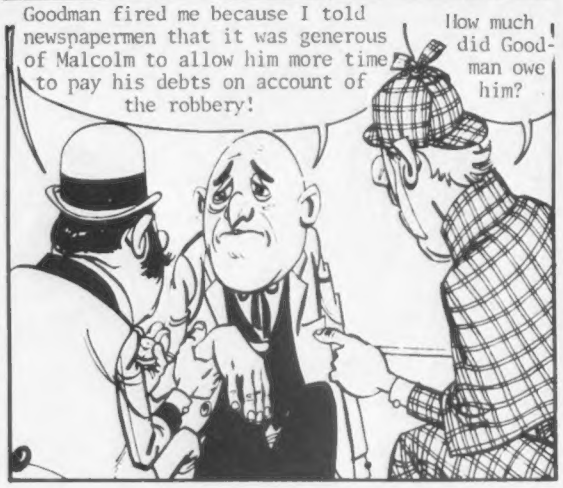
What--thhh!

Let's go-- I have to tell that poor girl I didn't succeed!

JULES '28

© Copyright by STRIP ART FEATURES

And it was all your fault! My death will be on your conscience too! Oh Thames, take me in your cold embrace!
Waston-quick!
STOP!
JULES 9H-29


Goodman fired me because I told newspapermen that it was generous of Malcolm to allow him more time to pay his debts on account of the robbery!
How much did Goodman owe him?

Everything's clear..Goodman himself took the money so he wouldn't have to pay his debt and he blamed Jack. Now to punish the criminal and save the innocent!
Dear Sholmes!
I see you're going to give the affair a proper illumination !!

Command me, Master!
Bring me the innocent Jack immediately! He's in Cell 11 of the 69th precinct jail!
I wouldn't believe it if I hadn't seen it!
JULES 9H-32

© Copyright by STRIP ART FEATURES

I apologize for not answering the last call personally, and for sending a friend of mine instead. It's just that I had such wonderful cards---

So that's why he didn't recognize Jack.. Well, hurry up now!

Will he really bring Jack?

No doubt of it- it's a sort of oriental magic!

Waston, tell the police to come to Goodman's place!

Your order has been carried out, Master-- May I go now?

There's still something to do--You'll have to carry the 3 of us to-- well, I'll give you directions on the way.

JULES 9-1-33

I'll have to hurry..The police have got to be at Goodman's in time!

Let us down here, in this villa!

As you say, Master..

If that stupid guy hadn't blabbed to the newspapers, I could still wait! But I'll be much safer in South America!!

Mr. Goodman!!

JULES 9-1-33

I told you not to disturb

Wha-a-t?? Why isn't Jack in jail?

We know everything so he's free! And you're under arrest!!

You crook-- you tried to ruin an innocent man!!

The police arrived--

And how do we get back to town?

Easy--Mr. Sholmes is the master of a genie!!

Sorry-- but I left the lamp on the bridge by mistake-- we'll have to take the bus!

Meanwhile..

Hmmm- somebody has forgotten something here on the bridge!

JULES 9-1-35

It isn't worth much but maybe I can get a few pennies for it...

Jacob's Antiquity Shop

Old Jacob is a steady customer of mine...

© Copyright by STRIP ART FEATURES

Look, Vicky, here's where I bought that lamp for you.. I wonder if someone's found it on the bridge?

JULES 9-1-36

WIN A VALUABLE PRIZE !

Salvador Dali and Jud Hurd.

Back row: Harry (Abie The Agent) Hershfield, Bob Dunn, Rube Goldberg. Front row: Capt. Peter Moore (Manager of Salvador Dali,Hurd.

N.Y. Mayor John Lindsay smiles at a Hurd cartoon.

To celebrate the completion of 5 YEARS of publication with this issue of CARTOONIST PROfiles, the reader who sends us the most NEW SUBSCRIPTIONS to our magazine will receive free a copy of the beautiful new book, THE ART OF WALT DISNEY, by Christopher Finch, produced by Harry N. Abrams, the noted art publisher. After Christmas this great coffee-table art book will be selling for $45 at your neighborhood bookstore! We hope our readers don't need any extra sales ammunition in their quests for new subscribers, but we ask your indulgence while we talk about ourselves for a moment for the benefit of those who are new to us. CARTOONIST PROfiles is THE professional magazine in our field! Its editor has been actively involved in the profession for many years—animation with Columbia Pictures in Hollywood, political cartoons for the Newspaper Enterprise Association, a newspaper strip for the Central Press Association, advertising cartoons for major agencies such as Fuller & Smith & Ross Inc., proprietor of a midwest industrial cartoon studio with clients such as The Standard Oil Co. of Ohio, and currently, and for the past dozen years, producer of the daily syndicated newspaper cartoons, 'Ticker Toons' and 'Health Capsules' for the United Feature Syndicate. We're active members of the National Cartoonists Society, The Cartoonists Guild, Inc., the Newspaper Comics Council, the professional journalistic society Sigma Delta Chi, and the Advertising Club of New York. CARTOONIST PROfiles stories come from the cartoonists themselves and the material is original. In a word—the magazine is unique!

ONE FINAL NOTE: We must have the names of the new subscribers, and their checks, in our hands before they can be counted. You have until March 1, 1974, but we urge you to get started now, because in the event of a tie, the reader whose subscriptions arrived first will receive the Disney book.

on CARTOONIST PROfiles' 5th BIRTHDAY!!

Jud Hurd and Harold (Prince Valiant) Foster.

Paul Terry (Creator of the Terrytoons Movie Cartoons) and Jud Hurd.

Milton (Steve Canyon) Caniff, Hurd, Bob (They'll Do It Every Time) Dunn, Vic (Winnie The Wac) Herman and Rube Goldberg.